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CATALOGUE

OF THE

GALLERY OF ART AND ARCHÆOLOGY

IN THE

UNIVERSITY OF MICHIGAN

BY

MARTIN L. D'OOGE
CURATOR OF THE GALLERY

ANN ARBOR, MICH.
PUBLISHED BY THE UNIVERSITY
1892

FA 57-7

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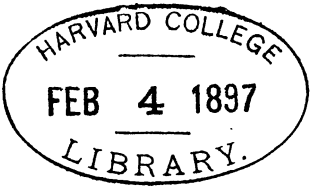

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The first edition of this Catalogue was prepared by Professor Henry S. Frieze, the first Curator of the Gallery. In the preparation of this revised edition acknowledgment is due to Professor John C. Rolfe for a careful revision of the descriptions of the views in Rome and Italy.

INTRODUCTORY NOTICE.

THE collection embraced in the Gallery of Art and Archæology owes its origin and growth to the zeal and devoted skill of Professor Henry S. Frieze, who was its first and only curator up to the time of his decease in 1889. The beginning of the collection was made in 1855 by the purchase of a number of casts, statuettes, and engravings, by means of appropriations voted by the Regents of the University. The additions made since that time have been the gifts of friends of the University and patrons of art, a list of whose chief donations, in chronological order, is as follows: —

The Horace White collection of gems and medallions; presented by the Hon. Andrew D. White, formerly Professor of History in the University of Michigan, and afterwards President of Cornell University, and named in honor of his father, the late Horace White, of Syracuse, N.Y.

The Nydia of Randolph Rogers, a marble statue; presented by the Ann Arbor Art Association in 1860.

A copy in water color of the **Sistine Madonna**, and engravings of Raphael's **Cartoons** and of paintings of other Italian masters; presented by President and Mrs. Henry P. Tappan.

The Hours of the Day and Night, attributed to Raphael, and the busts of **Isocrates** and **Cicero**; presented by Professor H. S. Frieze.

The Group of the Laocoön; presented by the Class of 1859.

A copy of **Murillo's Madonna**; presented by the Class of 1866.

A medallion portrait in marble of **Randolph Rogers**, the sculptor; presented by the Hon. C. C. Trowbridge.

A collection of photographs illustrative of **Greek Art and Antiquities**; presented by Professor M. L. D'Ooge.

A collection of **American Medallions** in silver and bronze; presented by the Hon. John J. Bagley, former governor of the State.

A collection of **Greek and Roman Coins**;[1] presented by the late Dr. A. E. Richards.

The Rogers Collection of Casts of Statues and Reliefs; presented by Randolph Rogers, the sculptor.

The Niobe and her Youngest Daughter; a cast presented by the Class of 1885 in memory of their classmate, Frank Kilbourne Ferguson.

The Lewis Gallery of Paintings and Statuary;[2] bequeathed to the University by the late Henry C. Lewis, of Coldwater, Michigan.

The Statue of Lewis Cass; original cast presented by the sculptor, Daniel C. French.

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[1] A catalogue of the coins is in course of preparation.

[2] This valuable collection of works of art, comprising about six hundred and fifty paintings and forty pieces of statuary, remains for the present at Coldwater, Mich., but will eventually be transferred to the University gallery.

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ii. Mediæval and Modern Portrait Medallions.

B. (1695–1789) **The Governor Bagley Collection of Bronze and Silver Medals.**

[1] The enumeration of this part of the catalogue is separate from the rest. The collection is to be found at present in the small west room opening from the main gallery.

CATALOGUE

OF THE

GALLERY OF ART AND ARCHÆOLOGY.

PART I.

SCULPTURE.

A. (1–102) Ancient Sculpture.

I. STATUES AND BUSTS.

1 **Sophocles**, the Greek tragic poet. Original of Greek marble, in the Lateran Museum, Rome.

Found at Terracina, a town on the coast between Rome and Naples, a few years before 1839, when the statue was presented by Count Antonelli of Terracina to Pope Gregory XVI., who placed it in the Lateran Museum. The nose, the right hand, both feet with the base, the lower part of the garment, and the scrinium, or box of rolls, are restorations.

This is the finest draped statue of a male figure ever discovered, excepting possibly that of Æschines (No. 9), to which it bears a striking resemblance in style.

The statue possesses a quiet dignity and unconscious grace and an entire absence of effort, which stamp it as a work of the highest order. It dates probably from the latter half of the fourth century B.C.

2 **The Apollo Belvedere**. Original of Carrara marble, in the Belvedere Gallery of the Vatican.

Found near the end of the fifteenth century at Antium. Bought by Pope Julius II. when he was Cardinal, and placed by him in the Vatican. The left hand and wrist were restored by Montorsoli.

As restored this statue represents Apollo watching the effect of an arrow just discharged, the stump in the left hand suggesting the bow. This restoration suits the attitude and character

of the figure so well that probably it would never have been questioned but for the existence of a small ancient bronze copy of the same figure in the Stroganoff collection, St. Petersburg, of which the left hand is original. This, instead of holding a bow, grasps the folds of some soft material, only a fragment of which remains. The object thus held is believed by many to have been the ægis or shield of Zeus, by means of which Apollo repelled his enemies. But the object in the hand may have been nothing more than the end of the cloak. Moreover, for technical reasons, it is difficult to believe that the outstretched arm of the statue could have sustained the weight of such a mass. That Apollo was represented in his character of archer is indicated by the quiver-strap across the breast, and Montorsoli's restoration is still the most natural that has been attempted.

This statue is probably a replica of a bronze original of the third century B.C.

The studied elegance of the form, the theatrical pose, the unnaturally slender proportions, — all of which show a striving for effect, — are characteristic of the Hellenistic period of art.

3 **The Laocoön Group.** From the colossal group in marble, in the Vatican.

Found, in 1506, among the ruins of the palace of Titus, on the Esquiline, Rome. Restorations as follows: the right arm of the father, with the portion of the serpent extended along it, the right arm of the son on the left, with the coil of the serpent at the top, and the right hand and part of the forearm of the son on the right.

The story illustrated by this group, and followed by Virgil in the *Æneid*, is briefly this: Laocoön had warned the Trojans against carrying the wooden horse into the city. When he as priest, together with his sons, was about to sacrifice at the altar of Neptune, two enormous serpents rushed from the sea, and, entwining themselves first about the sons and then about Laocoön himself, slew all three. The legends agree that the monsters were the instrument of some divinity, but differ as to the reason of the punishment.

Pliny (N. H. xxxvi. 37) describes this group as the work of three Greek sculptors of Rhodes, named Agesander, Polydorus, and Athenodorus.

The date of the Laocoön has been a subject of much controversy. Judged by its style alone, it belongs to the middle of the second century B.C. The group displays a studied perfection. The composition is skilfully managed so as to avoid

awkwardness, and the action of the human figure in pain is represented with academic exactness. The suffering is chiefly physical; of mental or moral distress there is but a slight suggestion.

The modern restoration of the right arm of the father is incorrect. A mark on the back of his head shows that this arm was not outstretched, but bent sharply at the elbow so that the hand came in contact with the head. Thus the pyramidal character of the composition was preserved, and the harmony between the main and subordinate lines maintained.

4 **Niobe and her Youngest Daughter.** Group in the Uffizi Gallery, Florence, of Pentelic marble.

Found, in 1583, near the church of St. John of Lateran, Rome. Removed to Florence in 1775. Of the Niobe are restored the nose, left forearm with the piece of garment attached, and the right hand with half the forearm; of the daughter, the right arm, left hand, nose, and left foot.

This is the central piece in the famous group of Niobe and her seven sons and seven daughters, some of whom are represented as already dead, some as wounded, and some as trying to escape the arrows of Apollo and Artemis, who have been incited by their mother, Leto, to punish the pride of Niobe in boasting of the number of her children as compared with the two of Leto.

The haughty mother clasps her youngest daughter, still unharmed, to her knees, and with her mantle vainly tries to shield her child from the flying arrows, looking imploringly towards heaven.

The execution of the figures is inferior to the conception, and it is believed that they are Roman copies of a Greek original which dates from the fourth century B.C. Already in the time of Pliny there was doubt as to whether the work was originally of Scopas or of Praxiteles.

From what little is known of the art of Scopas, it is judged by most critics that the group was the work of his hand.

5 **Augustus Cæsar.** The original of marble, in the Louvre.

The emperor is represented in the attitude of addressing the senate.

This statue belongs to the class called by the Romans *statuæ togatæ*. The toga, the costume of civil life, is represented in a conventional style, with careless and superficial treatment of details. Such draped statues were often made, with the excep-

tion of the head, in large numbers, without any individual designation, so that when a definite person was to be represented, all that was necessary to be done was to make a head that should reproduce the likeness of the individual, and be made to conform in its style to the body already prepared. The main emphasis in such a statue is, of course, placed on the fineness and truthfulness of the portraiture, as in the case of the statue before us.

6 **Eros** (or Cupid). Original of Parian marble, in the Vatican.

Found in the latter part of the eighteenth century near Rome, and placed by Pope Clement XIV. in the Vatican. The end of the nose is restored.

That this figure represents Eros (Cupid) is proved by the long holes for the insertion of wings in the back [in the cast the holes are filled], and also by the fact that on other copies of the same figure the left arm is still intact, and holds the fragment of a bow. It was formerly supposed that this was a copy of one of the statues of Eros made by Praxiteles. The combination of quietness, grace, and sentiment in the conception, and the dreamy expression of the face, are suggestive of Praxiteles; but critics now hold that the original conception of the divinity as the god of love has been changed in this statue, and that, from a comparison with other copies, we must regard this as a sepulchral monument, representing the idea of death in youth.

7 **Plato, seated.** Copied from a statuette in Rome.

A portion of an inscription is legible on the right side of the chair. The philosopher is represented as a man in the prime of life, with bushy hair, strong limbs, and friendly and expressive countenance. The careless ease of the posture and the drooping of the right shoulder correspond with the notice of his personal appearance found in Plutarch. [Cf. Baumeister's *Denkmäler*, *sub voce*.]

8 **Demeter** (Ceres), or **Kora.** Original of marble, in the Vatican.

This statue was bought by Clement XIV. from the family Mattei for the Vatican. The left hand, with the ears of wheat, is a restoration.

Since the figure appears too youthful for a Demeter, critics have held it to be Kora, her daughter, to whom this maidenly look is most fitting.

The original shows most elegant and refined treatment of the drapery. The folds of the undergarment are made to appear beneath the cloak.

9 **Æschines**, the orator. Original of Greek marble, in the Museum at Naples.

Found at Herculaneum in 1753. The end of the nose, the fingers of the right hand, and pieces in the drapery are restored. This cast is reduced from the original statue, which is of the same size as the Sophocles (No. 1).

This statue was formerly known under the name of Aristides, but has been identified as a portrait of Æschines, the Athenian orator, by means of an inscribed bust in the Vatican.

It resembles the statue of Sophocles in style, but it is regarded by some as inferior in artistic treatment. While the drapery of the two statues is arranged in the same manner, there is more simplicity and freedom in the treatment of the Sophocles, and more vigor in the action of the entire figure.

10 **Diana the Huntress.** Original of Parian marble, in the Louvre.

Date of discovery not known. Carried from Rome to France in the sixteenth century, and placed by Louis XIV. in the palace at Versailles, whence it received the name by which it is generally known, *The Diana of Versailles.* In 1798 the statue was placed in the Louvre. It has been much restored. The original, of which this is a reduced copy, is of colossal size.

Diana is represented as a huntress, wearing a short tunic like those of the Amazons, around which is wound her cloak, as a sort of sash. The animation of both face and figure shows that she is in the full movement of the chase, and just about to draw an arrow from her quiver. At her side leaps a stag or hind, which is designed to be merely a symbol of the chase. This statue bears a striking resemblance to the Apollo Belvedere (No. 2), not only in the fineness of the execution and the unusually long and slender proportions, but even in details, such as the pattern of the sandals and the family likeness in the faces.

This variety of the type of Artemis does not date earlier than the second or third century B.C.

11 **Euterpe** (?), the muse of song and music. Original of marble, life size, in the Louvre.

This statue was formerly in the Villa Borghese, Rome. The head is ancient, but does not belong to the statue. The restorations are many, among them being the flutes and the hands.

The figure stands, with feet crossed, leaning upon a tall, square column, on the front of which is sculptured in low relief a bird standing upon a palm branch, and on the side an olive tree (barely visible in the cast).

The restoration of this statue as Euterpe is conjectural. The

drapery is worthy of special attention for ease and delicacy of treatment.

12 **Polyhymnia**, the muse of the sublime hymn. Original of marble, in the Louvre.

The wreath of roses, the ample folds of the drapery, completely enveloping the whole person and drawn tight around the right arm, and the meditative posture and expression are characteristics of the statues of this muse.

13 **Euripides**, the Greek tragic poet. The original is a marble statuette in the Louvre.

Formerly it belonged to the Villa Albani at Rome. The head is a restoration, modelled after well-known portraits and busts.

The poet is represented as seated on a throne, holding in his right hand the mask of tragedy and in his left hand the thyrsus.

14 **The Venus of Melos.** Original of Parian marble, in the Louvre.

Found in 1820 near the ancient theatre of the town of Melos, on the island of the same name. The end of the nose, a part of the lower lip, and the large toe of the right foot are restored. The original is somewhat larger than life.

This most beautiful of all female statues has been the object of much controversy as regards its name, its date, and its original motive. It has been called a Nymph, a Muse, Nemesis, Niké (Victory), Athena-Niké, Electra, and Sappho. The name at first given to it, however, remains the most probable. The superb moulding and majestic proportions indicate that the figure is not only ideal, but one of the greater divinities. Among these the disclosure of the form by the falling drapery is characteristic of the goddess of love, while the dignity of the bearing and the nobility of the countenance distinguished Aphrodité Urania, the Venus of Heaven, from the vulgar goddess of the same name. The face of the goddess is as pure as it is beautiful, proud yet sympathetic, combining in its expression the tenderness of the woman with the majesty of the goddess. The statue is probable a reproduction of an original that dated from the fourth century B.C.

As regards the determination of the original motive there are three views: The first represents the goddess as a Venus Victrix, holding the apple of Paris in the uplifted left hand; the second, as a part of a group with Mars, on whose shoulder she

puts her left hand; the third, as supporting a shield on the left knee and holding it with the left hand.

15 **The Laocoön,** a reduced copy. See No. 3, and compare photograph No. 438 in which the restoration of the arms is incorrect.

16 **Cicero.** Copy of bust of marble in the Vatican.

Found at Roma Vecchia. A portion of the ears and nose and the entire lower part are restored.

Bernoulli places this among the probable portraits of Cicero, and thinks it copied from an original that has been lost.

17 **Julius Cæsar.** Copy of a bust in the British Museum.

Among the portrait busts of Julius Cæsar this is one of the most characteristic. The left cheek has a scar, which is seen more or less clearly in all of his portraits, and was caused perhaps by some wound. The severe lines of the mouth and the sternness of the expression show the indomitable resolution of the conqueror of Gaul.

[NOTE. — Those who wish to study the portraits of Julius Cæsar should consult the valuable monograph on this subject written by J. C. Ropes, and found, with illustrations, in *Scribner's Magazine*, Vol. I. p. 131.]

18 **The Young Augustus.** Copied from a marble bust in the Vatican.

The original was found at Ostia in 1808.

This bust is justly regarded as one of the most perfect specimens of portrait sculpture that has come down to us.

19 **Socrates.** Original in the Capitoline Museum, Rome.

There are several busts of Socrates that have all come from the Roman period. They are all alike in the general outlines of the face and more prominent features. The bust on the Herme in the Villa Albani is regarded as the finest portrait. The heavy brow and great forehead indicate the intellectual strength and acuteness of the philosopher.

20 **Demosthenes.** Probably copied from the head of the famous statue in the Vatican.

The only portrait statue of Demosthenes mentioned by the ancients is one of bronze made by Polyeuctos, an Athenian sculptor, and erected about 280 B.C.

Since the Vatican statue and all other portraits are evidently replicas of one original, there is good reason for believing this original to have been the statue of Polyeuctos.

The compressed lips, the combination of resolution and weari-

ness in the face, and the expression of the eyes, indicate the intense earnestness of the great Athenian orator.

21 **Seneca** (?). In the Museo Bourbonico at Naples. The original of this bust, which is in bronze, was found at Herculaneum.

It was formerly supposed to be a representation of Seneca, from a fancied resemblance to the philosopher's description of himself in his epistles; but the authenticated head of him in the Berlin Museum shows that this bust is that of a very different type of man.

22 **Homer.** The original of this bust is in the Capitoline Museum, Rome.

Conventional and ideal representations of heroes and great men were adopted by the Greek sculptors as early as the fourth century B.C.

The type of Homer represented here was probably created in the Hellenistic period (300–150 B.C.), as it shows the virtuosity of that period, especially in the skilful manner in which blindness is indicated. The hair-band is regularly found in the portraits of Homer, though elsewhere the attribute only of priests and kings.

23 **Cato the Elder.** Copy of a marble bust, of unknown origin, in the Capitoline Museum, Rome.

24 **Isocrates**, the Greek rhetorician.

This bust is probably a copy of an original marble which is to be found in the Villa Albani at Rome. It dates from the period of the Emperor Hadrian.

II. Statuettes and Miniature Busts in Terra Cotta and Plaster.[1]

25 **Zeus** (Jupiter) **Enthroned.** Miniature copy of a colossal statue in the Vatican.

The image has a crown upon the head, the sceptre of royal power in the right hand, and the thunderbolt in the left hand.

26 **The Wild Boar.** Miniature copy of an ancient statue of life size, now in the Uffizi Gallery at Florence.

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[1] The statuettes in Terra Cotta were made by Mollica in Naples, and are highly prized for their accuracy. For the present, they are kept in the East room, leading from the main gallery.

The term *Farnese* is applied to certain works of art which were once in the collection of the Farnese family of Rome, but which have been transferred to the museums of Italy and France.

27 "**The Dying Gladiator.**" A reduced copy of the marble statue in the Capitoline Museum, Rome. Original found in Rome in the sixteenth century.

This statue is undoubtedly a product of Greek art which knows nothing of gladiators.

The *torque* around the neck, the thick, bushy hair, growing low on the neck, and the moustache were distinctive features of the appearance of the Galatians; and there can be little doubt that this statue represents one of them who, defeated in battle, is dying from a wound. (See photographs, Nos. 440, 441.)

28 "**The Fighting Gladiator.**" The original of this statuette is in the Louvre. It probably does not represent a gladiator, but a Greek warrior.

29 **The Wounded Amazon.** The original of this is in the Berlin Museum. There are many restorations in the original. The Amazon was a favorite subject of the ancient Greek sculptors. Critics believe the type here represented to go back to an original of bronze from the hand of Polycleitus of the fifth century B.C.

30, 31 **Nonius Balbus, Father and Son, Mayors or Prætors, of Herculaneum.** Two equestrian statues were found in the *Basilica*, or hall of justice, in Herculaneum; one Nonius Balbus, the father, the other his son of the same name, both successively *Prætors*, or chief magistrates of the city. The originals are in Grecian marble, of life size, and precisely similar to each other in style.

32 **Hermes** (Mercury) **in Repose.** Original of bronze, life size, in the Museum at Naples.

Hermes is here represented as the youthful messenger of the gods. He is seated upon a rock, as though taking a momentary rest. The nervous, impatient nature of his repose is most artistically expressed. For grace and ease, for harmony of lines, this statue is regarded as one of the best examples in Greek art.

This statue is generally referred to Lysippus or his school (in the second half of the fourth century B.C.), of whose style the long, slender limbs are characteristic.

33 **The Farnese Hercules.** This famous colossal statue, twelve feet in height, is the work of the Athenian sculptor, Glycon, who probably lived in the first century of the Christian era. It was found at Rome in the baths of Caracalla. Some critics suppose this to be a copy of an earlier statue by Lysippus, but the ten-

dency towards sensationalism and exaggeration are qualities that characterize the Hellenistic type.

34 **The Infant Hercules.** From a bronze statue formerly in the Farnese gallery. He is in the act of strangling the serpents sent by Juno to destroy him. The pedestal, representing the labors of Hercules, is a work of the sixteenth century.

35 **A Roman Orator,** sometimes called Cicero. From a statue found in Pompeii. He is clad in the *toga*, in the form in which it was worn by the republican Romans, and supposed to be addressing the people in the forum.

36 **Epicurus.** From a statue of the life size found in Pompeii.

37 **Dacian Captive.** It is sometimes called the Dacian captive king, and belongs to the time of Trajan. Formerly in the Farnese gallery.

38 **Agrippina, the Wife of Germanicus.** Agrippina seems to have been a favorite subject with Roman artists, or with the Greeks employed by the Romans. There are several statues of her taken in the same attitude, still preserved in Italy and France. The statue in Naples, from which this is copied, is considered the best of them. She is represented as "lamenting in silent, but most expressive anguish, the death of Germanicus." It is one of the most impressive and most beautiful of ancient statues. Agrippina, the wife of Germanicus, and granddaughter of Augustus (not the mother of Nero), was loved and revered by the Romans, who called her "the ornament of her country and the pattern of ancient times."

39 **The Farnese Flora.** Copied from one of the most perfect statues in Italy, found in the baths of Caracalla. Sir John Bell thus concludes an elaborate criticism of this work: "Such are the fine proportions of this statue, such the beautiful effects of the figure, gradually tapering down to the ankle, such the elegant flow of the drapery, as it falls over the breasts, or as it binds the waist, clinging to and encircling the limbs, or drawn oblique and lightly across the leg and knee, borne up by the right hand, which gathers it into a triangular and pendulous point, that although of colossal size, with limbs almost as large as those of the Hercules, it yet presents a form of lightness and grace at once elegant and beautiful."

40 **The Farnese Bull.** From the colossal group executed by Apollonius and Tauriscus of Tralles, at about the same period

as the Laocoön. The subject is Zethos and Amphion fastening Dirce to the horns of a furious bull, in revenge for the wrongs of their mother, Antiope, who is represented in the rear of the group. The group was probably designed to stand on a rock or hillock in the midst of a park. It rises on all sides towards the centre, and culminates in the figure of Amphion. In this group the sculptor has almost passed the limits of his art, which does not easily lend itself to such complex and dramatic situations. The original stands in the hall of the Farnese Hercules, in the National Museum at Naples.

41 **The Dancing Faun.** From a finely executed bronze statuette, discovered in a house at Pompeii, which from this circumstance is called "*the house of the faun.*"

42 **A Nymph,** or perhaps, a Bacchante.

43 **The Wife of Nonius Balbus** (see No. 30), attired as *the Muse Polyhymnia,* with characteristics similar to those of No. 12.

44 **Venus and Cupid.** A favorite subject of ancient sculpture.

45 **Nymph wounded by an Asp.**

46 **The Psyche of the National Museum at Naples,** sometimes called "Innocence."

47 **The Figure of a Nymph,** or Bacchante, borne by a sea-monster.

48 **The "Spinario,"** or the boy pulling a thorn from the sole of his foot. In the Capitoline Museum at Rome. This is one of the most interesting specimens of Greek *genre* sculpture that we possess. The piece is purely decorative, without either mythological or historical significance. In this figure the face is lacking in expression, but in several other copies the head is treated with as much realism as the figure. The face, with wrinkled brow and parted lips, expresses both the pain and the delicacy of the operation. The statue in its general style belongs to an early Athenian period, and this type may have come originally from the hand of Myron.

49 **Pan and Apollo.** An admirable statue, representing Pan gently correcting Apollo's mistake in sounding the wrong note on the pan-pipes, or primitive organ.

50 **Hercules holding Antæus above the Ground.** From the Museum of Naples.

51 **Ganymede and the Eagle of Jupiter.** From a bronze statue in the Vatican, said to be the work of Leochares.

52 **Hebe bearing the Nectar.**

53 **Cupid with the Butterfly,** or Symbol of Psyche.

54 **Figure of the Infant Hercules, playing with a Goose.** The original by Boethius of Chalcedon.

55 **Bacchus and Ampelus.** From a colossal group in the Vatican.

56 **The Infant Hercules strangling the Serpents.** Copy of a marble statue in the museum at Naples.

57 **Æsculapius.**

58 **The Wounded Gladiator.**

59 **A Nymph.**

60 **A Priestess.**

61 **Alexander the Great, in Battle.** The copy is of the same size as the bronze original, which was found at Herculaneum, and has the same tint.

62 **The Dancing Satyr.**
63 **Julius Cæsar,** in early manhood.
63ª **Julius Cæsar,** in later life.
64 **Augustus Cæsar.**
65 **Tiberius.**
66 **Caligula.**
67 **Claudius.**
68 **Nero.**
69 **Galba.**
70 **Otho.**
71 **Vitellius.**
72 **Vespasian.**
73 **Titus.**
74 **Domitian.**
75 **Nerva.**
76 **Caracalla.**
77 **Seneca.**
78 **Faustina.**
79 **Lucius Verus.**
80 **Solon.**
81 **Lycurgus.**
82 **Faustina.**
83 **Vestal Virgin.**
84 **Archytas.**
85 **Socrates.**
86 **Zeno.**
87 **Ptolemy Philadelphus.**
88 **Antinous.**
89 **Hannibal.**
90 **Plato.**
91 **Jupiter Ammon.**
92 **Virgil.**
93 **Metrodorus.**
94 **Agathocles.**
95 **Archimedes.**
96 **Cicero.**
97 **Poseidonius.**
98 **A Model of a Fountain.**

III. Copies of Bas-reliefs.

99 **Cupid and the Centaur.** The marble original is in the Capitoline Museum.

100 **The Dramatic Poet,** or, **The Mask Shop.** Masks, such as were worn in the representation of ancient tragedy and comedy, are represented as exposed for sale. The seated figure may be a purchaser or a dramatic poet, and the standing figure may represent the shop girl or, according to others, the muse of tragedy.

101 **The Triumph of Ariadne.** From a bronze bas-relief, said to be by Lorenzo Ghiberti, in Florence.

102 **Reductions of the Frieze of the Parthenon.** The originals form a part of the famous Elgin Marbles in the British Museum. The bas-reliefs, of which these form but a part, represent the Panathenaic procession at the annual festival celebrated by the Athenians in honor of Athena.

This frieze was the work of Phidias, and marks the perfection of Greek art. The entire series of reliefs surrounded the cella of the Parthenon, and would, if extended in one line, be about five hundred feet in length. The original slabs are fully two and a half feet high.

B. (103–205) Modern Sculpture.

I. The Randolph Rogers Collection.[1]

[The pieces marked with an asterisk (*) are for the present stored, for want of space in the gallery, in the East room, on the first floor of the Library.

To distinguish the Rogers collection, the numbers on the casts are preceded by the letter R.]

*103 **Statue of President Lincoln.** A colossal figure surmounting the Lincoln Monument in Philadelphia, especially commemorating the Emancipation Proclamation. For the model of the monument, see 123.

*104 **W. H. Seward.** A colossal statue placed in the Central Park, New York.

[1] Among modern sculptors, Randolph Rogers occupies a foremost place. He is one of the three American sculptors singled out by Lübke, in his history of modern sculpture, as being worthy of special mention. He was honored

105 **Symbolical Figure of Michigan.** On the Soldiers and Sailors' Monument in Detroit. For the model of the monument, see 122. This statue is at present in the Library reading-room.

*106 **America.** A symbolical figure on the Soldiers and Sailors' Monument in Providence, Rhode Island.

107 **Bas-relief Portrait of General Grant.**

108 **Bas-relief Portrait of President Lincoln.**

109 **Bas-relief Portrait of Admiral Farragut.**

110 **Bas-relief Portrait of General Sherman.**

*111 **Artillery Soldier.**
*112 **Cavalry Soldier.**
*113 **Sailor.**
*114 **Infantry Soldier.**
} On the Detroit Monument.

*115 **Sailor.**
*116 **Cavalry Soldier.**
} On the Rhode Island Monument.

117 **Group of Jacob and Rachel at the Well.**

118 **Statue of John Adams,** placed in Mount Auburn Cemetery, near Boston. He is represented holding in his hand the Declaration of Independence, and appealing to Congress for its adoption.

119 **Model of the Soldiers' Monument in Worcester, Mass.**

120 **Isaac bound for Sacrifice.**

121 **Bas-relief of Jacob and Rachel at the Well.** See 117.

122 **Model of the Michigan Monument in Detroit.** The idea of the sculptor in this and in the Rhode Island monument was to combine statuary with a design somewhat architectural, the various stages and surfaces of the structure in granite affording opportunity for an assemblage of allegorical and historical figures and bas-reliefs, all of which were executed in bronze.

123 **Model of the Lincoln Monument in Philadelphia.**

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several years ago by being elected, as the successor of the American sculptor Crawford, to a chair in the Academy of St. Luke at Rome, the oldest art academy in the world. In 1882 failing health compelled Mr. Rogers to relinquish the work of the studio. In 1886 he presented to the university, as a testimonial of his interest in the study of art and of his affection for the home of his early days, his entire collection of original casts. The chief works that have not yet arrived, but are now ready to be sent, are the casts of the bronze doors of the capitol at Washington and a few portrait busts. The collection is one of the largest and most interesting of its kind in this country, and possesses an ever growing value from the fact that it contains so many monuments and figures connected with our national history.

124 **Cast of the Eagle.** Nearly repeated on several national monuments.

125 **Colossal Bust of Lincoln.**

126 **Cupid giving it up.** Made by Rogers while in the Academy at Florence.

127 **The Angel of the Resurrection.** A colossal figure on the Colt funeral monument in Hartford, Conn. "For the trumpet shall sound, and the dead shall be raised incorruptible." The angel stands with lifted trumpet, awaiting the divine command.

128 **Indian Group of Atala and Chactas, the Indian Lovers.** Suggested by Chateaubriand's Atala. Executed by Rogers soon after leaving the Florence Academy in 1851.

129 **The Bill of Rights.** One of the allegorical figures on the Washington Monument in Richmond.

This monument was designed in 1849 by the American sculptor Thomas Crawford for the State of Virginia. Failing health compelled him to abandon the work when he had completed the equestrian statue of Washington which stands upon the summit, and the statues of Henry, Jefferson, and Mason. Rogers was then chosen to design and execute the remaining pieces. These are the colossal figures of General Lewis, 132; General Nelson, 136; and the allegorical figures impersonating the "Bill of Rights," 129; "Colonial Times," 131; "Justice," 137; "Revolution," 138; "Finance," 139.

130 **Flight of the Spirit.** A bas-relief on a tomb in Elmwood Cemetery, Detroit.

131 **Colonial Times.** On the Richmond Monument.

*132 **General Lewis.** On the Richmond Monument.

General Andrew Lewis, an officer associated with Washington in the colonial service of Virginia, especially in the wars against the French and Indians, and a brigadier-general under Washington in the first year of the Revolution.

*133 **A Soldier of the Line.** A colossal monumental figure erected as a soldiers' memorial in Cincinnati.

134 **The Lost Pleiad, Merope.** Separated from the other six, as a penalty for marrying the mortal Sisyphus, she is flying through space, straining her eyes to catch sight of her sisters, and longing to return to them. The myth was suggested by the faint light of one of the "seven stars," rendering it generally invis-

ible. "Quae septem dici, sex tamen esse solent." (Which, usually called seven, yet are wont to be six.) Ovid, *Fasti*, IV., 170.

*135 **The Figure of Victory on the Worcester Monument,** Worcester, Mass. For the model of the monument, see 119.

*136 **General Nelson,** Governor of Virginia, and in command of the Virginia troops at the siege of Yorktown and surrender of Cornwallis. On the Richmond Monument. See remarks on 129.

137–139 **Justice, Revolution, Finance.** See remarks on 129.

140 **Ruth Gleaning.** "Then she said: Let me find favor in thy sight, my lord." The earliest ideal work of Rogers. This is the original cast.

141 Later copy of the figure just described.

142 **The Somnambula,** crossing the chasm in her sleep. Made some time after the Nydia, and as its companion piece.

143 **Isaac.** In meditation.

144 **Bas-relief. Night and Day.**

145 **Reduction of the Lost Pleiad.**

146 **Nydia,** the blind flower-girl of Pompeii. See 197.

147 **The Truant.** The runaway school-boy. One of the artist's earliest designs.

148 **Bas-relief. Victory.**

149–151 **Reductions of the Nydia, the Ruth, and the Somnambula.**

152 **Bas-relief. Peace.**

153 **Bas-relief. Michigan.**

154 **Victory.**
155 **History.**
156 **Emancipation.**
} On the Detroit Monument.

Of these noble figures, the last especially is worthy of notice. In this our artist has succeeded in idealizing and elevating the peculiar features of the African into something heroic. In this respect the figure may be compared with those of the Indian groups 128 and 165.

157 **Bas-relief. Flight of the Spirit.**

158 **Bas-relief. Emancipation.**

159 **Bas-relief. Escutcheon of Rhode Island.**

160 **Indian Fisher Girl.**

161 **Indian Hunter Boy.**

162 **Bas-relief. The Angel of the Resurrection.**

163 **Bas-relief. Escutcheon of Michigan.**

164 **Bas-relief. Escutcheon of the Union.**

165 **Indian Group. The Last Shot.** Two Indian warriors, the one mounted and firing back upon the enemy, the other thrown upon the ground and in danger of being trampled upon by the frantic horse. This spirited group, which has been copied in bronze, is Rogers's last work.

166 **Model of a Proposed Monument for Admiral Farragut.**

167 **Portrait Group of Children playing with a Hoop.**

168 **Portrait Group of Children with a Tortoise.**

169 **Model of a "Victory."**

170 **Union crushing Rebellion.** A sketch.

171 **Model for a Proposed Monument.**

172 **Portrait Statue of a Child encircled with a Hoop.**

173 **Slavery crushed, and the Slave set Free.** A sketch.

174 **Emancipation.** A sketch.

175 **Portrait Statue of Leland Stanford.** A sketch.

[A sketch or *bozzetto* in plaster is cast upon what is really the first sketch, made in soft clay. Of course, it is intended to present the design in the rough. Besides the models or sketches mentioned under the foregoing numbers, the collection embraces the following:]

176 Model of the **Colt Monument** in Hartford. See 127.

177 **The Infantry Soldier.** Model of 114.

178 Model of the "**General Nelson,**" 136.

179 A modification of 178.

180 Model of the "**General Lewis,**" 132.

181 A modification of 132.

182 **A Cavalry Soldier.**

183 **An Artillery Soldier.**

184 First sketch of the "**Somnambula.**" See 142.

185 Second sketch of the same.

186 Sketch of the "**Jacob and Rachel.**" See 117.

187 Bas-relief model of the "**Departing Spirit.**"

188 First sketch of the "**Seward.**" See 104.

189 Sketch for the statue of a **Revolutionary Officer.**

190 **Trophy of "Finance."**
191 **Trophy of "Revolution."** } See 129.

192 **Trophy of "Colonial Times."**
193 **Trophy of the "Bill of Rights."** } See 129.
194 **Bas-relief. Peace or War?**
195 **Bas-relief. A Holy Family** (?)
*196 **The Middy.**

197 **Nydia**, the blind "flower-girl" of Pompeii. The artist has sought to portray in this statue the following scene in the life of Nydia, as described by Bulwer in his *Last Days of Pompeii:*

The blind girl, while guiding Glaucus and Ione out of the doomed city, has been suddenly torn away from them by the rushing crowd. "Meanwhile Nydia, when separated by the throng from Glaucus and Ione, had in vain endeavored to regain them. In vain she raises the plaintive cry so peculiar to the blind; it was lost amid the thousand shrieks of more selfish terror. . . . Guiding her steps, then, by the staff which she always carried, she continued with incredible dexterity to avoid the masses of ruin that encumbered the path, — to thread the streets, and unerringly (so blessed now was that accustomed darkness which is so afflicting in ordinary life!) to take the nearest direction to the seaside."

The original statue was produced soon after the artist opened his studio in Rome. Its originality and power of expression placed him at once in the front rank of American sculptors. This excellent copy, in Carrara marble, was made in 1860, and presented to the University by public-spirited citizens of Ann Arbor.

II. Other Pieces of Modern Sculpture.

198 A medallion relief of **Randolph Rogers.** Executed in marble, by R. Cushing of New York. Presented by Hon. C. C. Trowbridge of Detroit.

199 Portrait medallion head of President **Henry P. Tappan.** Modelled by Alvah Bradish.

200 A bust of **Michael Angelo.** Copied from the bronze bust made by Daniel da Volterra, his pupil, and now in the Capitol at Rome.

201 A statuette of **Dante**, by an unknown sculptor.

202 A reduction in bronze of the **Moses**, a colossal statue of marble designed by Michael Angelo for the monument of Pope

Julius II., and now in the church of St. Pietro in Vincoli, at Rome.

It was intended to be placed in an elevated position on the cornice of a monumental temple about forty feet high; hence, perhaps, the bold exaggeration of the proportions.

203 A bronze reduction of the marble statue of **Julian de Medici.** The original was designed by Angelo for the tomb of Julian in the Medici chapel at Florence.

204 A bronze reduction of the marble statue of **Lorenzo de Medici**, the nephew of Julian, from his tomb in the Medici chapel. This statue is often called "Il Penseroso." These copies are nearly half the height of the originals, which are among the most admired works of Michael Angelo.

205 Original cast of the bronze statue of General **Lewis Cass.** This statue was made by the American sculptor Daniel C. French for the State of Michigan, and placed as a gift of the State in the rotunda of the Capitol at Washington. The artist has produced in this figure one of the most admirable portrait statues of modern times.

PART II.

ARCHITECTURAL ORNAMENTS AND MODELS OF VARIOUS ANTIQUE REMAINS.

A. (206–236) **The Orders and Ornaments of Ancient Architecture.**

206 Egyptian lotus leaf and buds.
207 Roman ornament. Honeysuckle pattern.
208 Fragment of Roman frieze ornament.
209 " " " "
210 Acanthus ornament.
211 Ornament from the column of Trajan.
212 Acanthus leaf, from a Roman candelabrum.
213 Greek anthemion, antefix to Parthenon.
214 Roman rosette.
215 Rosette from Villa de Medici, Rome.
216 Echinus with pearl beading.
217 Greek fret moulding.
218 Acanthus leaf moulding.
219 Leaf bud on ogee moulding.
220 Fragment from Roman frieze.
221 Entablature and capital, Composite order.
222 " " " Corinthian "
223 " " " Doric "
224 " " " Ionic "
225 Base and pedestal, Composite order.
226 " " " Corinthian "
227 " " " Doric "
228 " " " Ionic "
229 Entablature and capital, Tuscan order.
230 Base and pedestal, " "
231 Piece of moulding from the Erechtheum.

232 Roman acanthus ornament.

233 Fragment of a Roman frieze.

234 " " " "

235 Roman acanthus leaf ornament.

236 " " " "

B. (237–241) Models of Various Antique Remains.

237 A copy of the **Albani Vase**, of the size of the original marble.

238 A model in cork of the **Temple of Neptune**, at Pæstum. The architectural effect of this temple may be seen from a photographic view, No. 425, in the collection of pictures.

239 Model of the **Sarcophagus of Scipio Barbatus**. The original was found in the tomb of the Scipios at Rome, and is now in the Vatican. It is made of a dark gray stone, called *peperino*. This model is of *travertin*, the material so generally employed in the edifices both of ancient and modern Rome.

240 Bronze model of the **Biga**, or two-horse chariot. The original is of marble and about half the natural size, and is to be seen in "the hall of the Biga," one of the principal apartments of the Vatican gallery.

241 Plaster model, by Eichler of Berlin, of the Acropolis at Athens. The model shows the remains of the temples and other buildings around and upon the Acropolis in their present condition. It is made on an exact scale, and gives a just impression of this interesting rock and its ruins.

PART III.

PAINTINGS, ENGRAVINGS, CHROMO-LITHOGRAPHS, AND PHOTOGRAPHS.

A. (300–315) Paintings.

300 Portrait of **Stevens Thomson Mason**; last Governor of the the Territory and first Governor of the State of Michigan, and first President of the Board of Regents.

301 Portrait of **Henry Philip Tappan**; first President of the University. A work in crayon by Otto Venino, from a photograph of Dr. Tappan made in 1858, at the age of fifty-three.

302 Portrait of **George Palmer Williams**; Professor of Mathematics from 1841 to 1863, and of Physics to 1875, and Emeritus to the time of his death, 1881. Painted by Ravenaugh.

303 Portrait of **Louis Fasquelle**; Professor of Modern Languages from 1846 to 1862. Painted by Trigo.

304 Portrait of **Edward Olney**; Professor of Mathematics from 1863 to 1887. Painted by Morgan.

305 Portrait of **Corydon L. Ford**; Professor of Anatomy from 1854. Painted by Ravenaugh.

306 Portrait of **Henry Simmons Frieze**; Professor of the Latin Language and Literature from 1854 to 1889. Painted by Ives.

307 Portrait of **John J. Bagley**; Governor of Michigan from 1873 to 1887. Painted by Ives.

308 Portrait of **Philo Parsons**; donor of the Parsons Library. Painted by Ives.

309 Portrait of **Samuel Denton**; Professor of the Theory and Practice of Medicine and of Pathology from 1850 to 1860.

310 Portrait of **Zina Pitcher**; Professor Emeritus of the Institutes of Medicine and Obstetrics from 1851 to 1872.

311 Portrait of **Benjamin F. Cocker**; Professor of Moral and Mental Philosophy from 1869 to 1883.

311[a] Portrait of **Abram Sager**; Professor of the Diseases of Women and Children from 1850 to 1874. Painted by Bradish.

312 Portrait of **James McMillan**, United States Senator from Michigan, and donor of the McMillan Shakespeare Library. Painted by Ives.

313 View of the **University Grounds and Buildings.** Painted by J. F. Cropsy in 1855, and presented to the Gallery by Hon. Andrew D. White in 1890.

314 View of the **Detroit Observatory.** Painted by Cropsy, and presented by Hon. Andrew D. White.

[The following paintings are temporarily placed in the Gallery by permission of the Curator:]

315 (*a*) **The Tribute Money.** "Show me a penny." A work of Rubens or of the school of Rubens. Painted about 1620.

There are two other copies by the scholars of Rubens, or, perhaps, repetitions by Rubens himself, — one in the Louvre, in Paris, the other in England or Belgium. The present one belongs to Professor Heneage Gibbes, and has been in his family for more than a hundred and fifty years. The engraving hanging below the painting was made soon after the picture.

(*b*) A reduced copy of the "**Crucifixion.**" A large canvas containing an immense number of figures, painted by Tintoretto, and in the Church of St. Rocque at Venice. Copied by Fisher about 1850.

(*c*) A reduced copy of the "**Condemned Slave Delivered by St. Mark.**" Also a work of Tintoretto, and in the Venetian Academy. Copied by the same.

(*d*) A reduced copy of the "**Death of St. Peter Martyr.**" A famous work of Titian, formerly at Venice in the Church of SS. John and Paul, but destroyed by fire in 1867. Copied by the same.

(*e*) **A "Pieta,"** or the mourning of Mary over the body of Christ. Painted by Fisher.

B. (316–342) Engravings and Chromo-Lithographs.

I. Italian, French, and Spanish Masters.

316 **Descent from the Cross.** By Fra Giovanni da Fiesole, called Fra Angelico (1387–1453). A monk of the Monastery of St. Mark in Florence. The original is in the Uffizi Gallery in Florence.

317 **Madonna della Stella.** By Pietro Vanucci, called Perugino (1446–1524), the master of the Umbrian school, from whom Raphael took his earlier and less free and original style.

318 **Virgin and Child in the Garden.** From the original in the gallery at Munich, by Francesco Raibolini, called Francia. The engraving is on stone by Ferd. Piloty (1786-1811), whose improvements in lithography brought that art to great perfection.

319 **St. Bernard writing the Life of Christ,** under the dictation of the Virgin Mary. By Philippino Lippi, a Florentine master, living from 1460 to 1505. The original, in the church of the Badia in Florence, is considered the best of his easel paintings.

320 **Deposition of the Body of Christ.** From one of the best works of Bartolommeo di Gentile da Urbino, called Fra Bartolommeo, now in the gallery of the Pitti Palace in Florence. This master, a friend of Raphael, lived from 1469 to 1517.

321 The **Magdalena** of Palma, called Palma Vecchio, of the Venetian school (1480–1548). Engraved on stone by J. Fertig, from the original in the gallery at Munich.

322 **The Mother and Child** in the "Sistine Madonna" of Raphael. Copied very perfectly in water colors from the original in the Dresden Gallery.

Raphael, or Rafaello Sanzio da Urbino (1483–1520), painted this great masterpiece for the Monastery of St. Sixtus in Piacenza, in 1518. In 1783 it was purchased by Frederick Augustus II., elector of Saxony, for twenty thousand ducats, and placed in the Dresden Gallery.

323 **The Cartoons.** So called from the Italian *cartone*, pasteboard, because the paintings were executed on that material as patterns for tapestry. Eleven such designs, representing scenes in the New Testament, were made by Raphael for Leo X., probably between 1518 and 1520, and sent to Brussels to be copied in tapestry. The *Arazzi*, or tapestries, are now in the Vatican, together with ten others from designs by the pupils of Raphael. Of Raphael's cartoons, which were laid aside and neglected, only seven have been preserved, and belong to the British government. These are now in the Kensington Museum at London.

The engravings here exhibited are the copperplates of Thomas Holloway, executed and published under the patronage of George III., and superior to all others in excellence of engraving.

(*a*) The Miraculous Draught of Fishes. (*b*) The Charge of Peter. (*c*) Peter and John healing the Lame Man. (*d*) Death of Ananias. (*e*) Elymas the Sorcerer struck blind. (*f*) Paul and Barnabas at Lystra. (*g*) Paul preaching at Athens.

324 **The Six Hours of the Day and Six Hours of the Night,** said to be by Raphael. Exquisite figures floating in air, designed after the antique style, and evidently suggested by some classical original. They are said to have been in a monastery on the Palatine Hill in Rome. The figures in the border at the bottom of each design appear to be symbolical of the hour, though hard to interpret. The copies are the work of distinguished French copperplate engravers, flourishing in the time of the first Napoleon. They were published in 1805–6.

Hours of the Day. — (*a*) First Hour; engraved by J. B. Fosseyeux. (*b*) Second Hour; Louis Petit. (*c*) Third Hour; L. Croutelle. (*d*) Fourth Hour; J. Lavalée. (*e*) Fifth Hour; L. F. Mariage. (*f*) Sixth Hour; L. F. Mariage.

Hours of the Night. — (*g*) First Hour; engraved by A. Bourgeois and N. Tomas. (*h*) Second Hour; J. F. Ribault. (*i*) Third Hour; F. Hubert. (*k*) Fourth Hour; F. J. Dequevauvillier. (*l*) Fifth Hour; L. Croutelle. (*m*) Sixth Hour; N. Tomas.

325 Correggio's **Nativity of Christ,** sometimes called "The Holy Night." One of the most admirable masterpieces of the Dresden Gallery. The strongest light is made to emanate from the form of the infant. Antonio Allegri, called Correggio, from the name of his birthplace, near Modena, lived from 1494 to 1534. The copperplate is by A. Lefevre.

326 **Ecce Homo,** or Christ crowned with thorns. One of the best of the works of Guido Reni (1575–1642), and one of several paintings of this title in the Corsini Gallery at Rome.

327 A large and very accurate photographic copy of the **Aurora of Guido,** a fresco painting nearly covering the ceiling of a hall in the Rospigliosi Palace at Rome. Aurora, followed by Hesperus with his torch, flies through the air, scattering flowers before the ascending chariot of Phœbus, which is attended by the Hours. The two patches in the plaster are the traces of the bombshells which struck the roof during the French siege of 1849.

328 The much admired portrait of **Beatrice di Cenci,** by Guido Reni, in the Barberini Palace at Rome.

329 **Christ Crowned with Thorns.** From the original in the Munich Gallery, by Guercino; one of the great painters of the Bolognese school. 1591–1666. The copy is by F. Piloty.

330 **Madonna and Sleeping Child,** by Salvi da Sassoferrato, a painter of the Roman school, remarkable for delicacy and sweetness, and sometimes called the painter of beautiful Madonnas. 1615–1685.

331 **Mater Dolorosa,** or the Virgin Mother mourning for Christ, by Carlo Dolce (1616–1686), who held much the same place in the Florentine school as Sassoferrato in the Roman. The original is in the gallery at Naples.

332 **The Flight into Egypt.** From the original by the great French master, Claude Gellée, or Claude Lorraine (1600–1682), in the Dresden Gallery. Engraved by C. Kruger.

333 **Spanish Children selling Fruit.** By the Spanish master Bartolomeo Estaban Murillo. 1618–1686. Engraved by F. Piloty from the original in the Munich Gallery.

334 A good copy in oil of the figure of the Virgin in Murillo's "**Immaculate Conception,**" the original of which is one of the gems of the Louvre, and was purchased for that gallery in 1852 for nearly $125,000. Presented to the University Gallery by the Class of 1866.

335 **The Disinterestedness of Curius Dentatus.** Painted by Camuccini. Print of an engraving by Thouvenin and Choubard. The story here illustrated is found in Aurelius Victor.

336 **The Liberality of the Roman Women.** Painted by Camuccini. Print of an engraving by Jacquemin. The story here illustrated is found in Livy.

II. German, Flemish, and Dutch Masters.

337 **The Worship of the Magi.** By Stephen Lœthener, or Stephen of Cologne, the most distinguished of the pupils of William of Cologne, founder of this school. This painting, the most noted of his works and bearing the date 1410, is now in the cathedral of Cologne.

338 "**Descent from the Cross.**" By Quentin Matsys (1460–1530); from the original in the museum of Antwerp.

339 **The Mystic Marriage of St. Catharine.** By Hans Memling (flor. 1470–1485); from the original dated 1479, in the Hospital

of St. John at Bruges. Memling was of the school of Van Eyck, the inventor of oil painting.

340 **Baptism of Christ.** By the same master. The original was painted in 1485, and is in the academy of Bruges.

341 **Holbein's Madonna.** One of the great masterpieces of the Dresden Gallery. Hans Holbein, or Holbein the younger (1498-1554), painted this picture of the Madonna for the mayor of Basle, Jacob Meyer, who desired to commemorate by this work the recovery of an infant child from sickness, and who is represented in the picture with his family adoring the Virgin while she holds the sick child in her arms.

The engraving is by Moritz Müller of Steinla, one of the finest German copperplate engravers of the present century.

342 **The Crucifixion.** By Peter Paul Rubens, the greatest of the Flemish masters. 1577-1640. Engraved from the original in the Munich Gallery, by F. Piloty.

C. (344-380) **Photographic Views in Athens and Greece.**

Numbers 343–346 are views of **Athens.**

343 General view looking northwest. In the foreground is seen the Theseum, or temple of Theseus, described in No. 362; in the distance are the mountains of Attica.

344 View towards the north. In the distance are olive groves, which occupy the site of Colonus and of the Academy of Plato.

345 View towards the northeast. In the distance is Mt. Pentelicus. The most prominent buildings are the cathedral in the foreground, and the university farther back in the view.

346 View from the southwest, towards Mt. Lycabettus.

Numbers 347–350 are views of **the Acropolis.** The Acropolis was to Athens, as the Capitol to Rome, a citadel and sanctuary. The summit afforded the sites of temples, statues, monuments; the sides were fortified with massive walls. The most conspicuous buildings on the Acropolis were the Propylæa, the Erechtheum, and the Parthenon, described below.

347 View from the east, with the Parthenon on the southern summit. The ruined temple on the right of the foreground is that of Zeus Olympius.

348 The view from the southwest, with the theatre of Herodes Atticus in the foreground.

349 View from the west, with the Propylæa in the centre, the temple of Wingless Victory on the right, and the pedestal of the statue of Agrippa on the left. The lofty square tower, which was erected by the Turks, has been taken down.

350 View from the north with the Erechtheum on the northern summit.

351, 352 **The Parthenon**, or temple of the Virgin Pallas Athena. This was the most perfect of all the architectural works of Greece. It was designed by the architects Callicrates and Ictinus, under Pericles, who employed Phidias to superintend the building. It was completed in B.C. 438. The stylobate, or platform, ascended by three steps, extending round the building, is 228 feet long and 101 feet wide. The peristyle, or colonnade surrounding the temple, consisted of forty-six Doric columns, eight of which were on each front. The eastern portico led into the nave, or principal chamber of the temple, where stood the statue of the goddess, made by Phidias of gold and ivory. The pediments and entablatures, and the frieze on the outside of the temple walls, were richly decorated with the sculptures of Phidias. Many of these are preserved in the British Museum under the name of "The Elgin Marbles." The architectural decorations of the entablatures, and also many of the sculptures, were painted with various colors. No. 349 shows the east front, No. 350 the west. The present ruinous condition of the Parthenon was caused chiefly by the bombardment of the Venetians in 1687.

353 (*a*), (*b*), (*c*) Three views of the **Propylæa**, or gates constituting the grand entrance of the Acropolis. This structure was planned and commenced by the architect Mnesicles, in B.C. 437, but it was never completed. The material is Pentelic marble.

354–359 **The Erechtheum**, or temple of Erechtheus, sometimes called the temple of Poseidon Erechtheus, and also the temple of Athena Polias, on the north side of the Acropolis. It is of the Ionic order, in its most perfect development, and in perfection of finish the best architectural work in Athens.

No. 354 is the view from the west; 355 the porch of the Caryatides from the southeast; 356 from the southwest; 357 the east, or principal portico; 358 the same from the southeast; 359 the north portico from the northeast.

360, 361 The small **Temple of Nike Apteros**, or Wingless Victory, standing in front of the right wing of the Propylæa; an

Ionic structure, of the age of Pericles. This temple, which had entirely disappeared, was restored in 1835, by means of the fragments discovered in the excavations of that year.

362 **The Theseum**, or temple of Theseus so called; situated about a quarter of a mile northwest of the Acropolis. It is in the Doric style, and was probably completed about B.C. 465, or twenty-seven years earlier than the Parthenon. In it were deposited the bones of Theseus, which Cimon had conveyed from Scyros to Athens five years before. From this event this temple is supposed to have derived its present name. It is now generally held that this structure was erected in honor of Heracles or of Hephæstus. It is, like the Parthenon, a peripteral temple, or one with columns on the sides as well as on both fronts. Length, 104 feet; breadth, 45 feet; height to the top of the pediment, 33½ feet. This temple is more completely preserved than any other at Athens; but only fragments of its sculptures, with traces of their coloring, are now remaining.

363 **The Ruins of the Olympeum**, or temple of Olympian Zeus. This was the grandest of all the Grecian temples dedicated to Zeus, and reckoned with the temple of Diana at Ephesus, as one of the wonders of ancient architecture. It was commenced by Pisistratus (B.C. 560–527), and continued by his sons until their expulsion in B.C. 510, from which time building operations were suspended for nearly three hundred and fifty years. Antiochus Epiphanes, in B.C. 174, employed a Roman architect named Cossutius to resume the work. By Cossutius the superstructure was laid out in the Corinthian style of architecture, and it was finally completed in this style by the Emperor Hadrian (A.D. 117–138). As the Corinthian order was fully developed and perfected by the Romans, and especially by the Cæsars, this temple may be regarded as belonging in style to the best period of Roman architecture, rather than to that of Grecian. The columns, which are the largest marble columns now in Europe, measure 6½ feet in diameter and more than 60 feet in height. There were 120 of these surrounding the temple, which was 354 feet in length by 71 feet in breadth.

364 **The "Tower of the Winds,"** or, more properly, the Horologium of Andronicus Cyrrhestes; an octagonal building about forty-four feet high, with the eight sides facing respectively the eight winds, and with sculptured figures of the winds around the frieze. It stands north of the Acropolis. It had sun dials

on some of the faces, a clepsydra, or water clock, in the interior, and was surmounted by the figure of a Triton moving on a pivot, to indicate the direction of the wind. The building dates from about 100 B.C.

365 **The Choragic Monument of Lysicrates**, often called "The Lantern of Demosthenes," situated east of the Acropolis; a beautiful structure, and the earliest known of the Corinthian order; erected in B.C. 335–334 by Lysicrates, the Choragus, or chorus leader, to commemorate the victory won by him and the boys of the chorus in a theatrical contest. The building is circular, 70 feet in diameter, 34 feet high.

366 **The Arch of Hadrian.** This building was 56 feet in height, with an archway of 20 feet, and separated, as the inscriptions indicate, the Athens of Hadrian from the ancient Athens of Theseus. It formed the entrance to the inclosure of the Olympeum (see 363) on the northern corner.

367 **Frieze**, from the stage of Phædrus in the theatre of Dionysus, or great theatre of Athens, on the south side of the Acropolis.

368 **Gate of the Agora**, built in the time of Hadrian, northeast of the Acropolis.

369 **The Areopagus**, or Mars Hill, from the southeast. It is a short distance west of the Acropolis. The view exhibits the remains of the steps leading up from the Agora to the stone seat of the judges.

370 **The Ruins of the Monument of Philopappus**, a grandson of the Antiochus who was deposed by Vespasian. The monument is on the hill called the Museum, south of the Acropolis, and was built in the reign of Trajan.

371 **The Pnyx and Bema**, from the northwest. The Bema, or massive stone cube, was the platform from which the orators addressed the multitude. Over the hill to the southeast is seen the ruins of the monument of Philopappus.

372 **The Bay of Eleusis**, from a point of the coast east of Eleusis, and looking westerly across the bay. In the distance, on the right, the shore of Salamis is seen.

373, 374 Two views of the **Temple of Athena**, in the island of Ægina. A Doric temple erected about a century earlier than the Parthenon, and of about the same age as the temple of Neptune at Pæstum. The sculptured figures, which had fallen from the two pedestals, were excavated in 1811, and are one of the

oldest and best preserved groups of archaic sculpture extant. Under the name of the "Æginetan Marbles" they are to be seen in the Glyptothek at Munich.

375 **Ruins of the Temple of Nemean Zeus**, on the plain of Nemea.

376–378 Three views of the **Temple of Poseidon**, or Neptune, at Corinth; called by some the temple of Athena Chalinitis. Nothing is known of its history. The style is Doric of a very early period.

379 The celebrated "**Lion Gate**" **of Mycenæ**, leading into the lower Acropolis of that ancient town. The block of stone forming the top or lintel of the gateway is fifteen feet long, four feet wide, and six feet seven inches high in the middle.

380 **The Treasury of Atreus**, otherwise called the tomb of Agamemnon, near Mycenæ. It is a subterranean dome of the more primitive form; the stones being laid horizontally, and the courses gradually contracting, until they come near together at the apex. The diameter of the dome at the base is 47 feet 6 inches; the height, 50 feet. There is also a smaller inner chamber of rectangular form. The slab of rock over the entrance to the dome is nine yards long and nearly six feet wide. The traces of the bronze nails still remaining on the inner walls indicate that the whole was once lined with bronze plates, and so belonged to the class of buildings called by the ancient writers *brazen chambers*, *towers*, *&c.* This structure and the Lion Gate belong to the heroic age of Greece.

D. (381–445) Views in Rome and Italy, mostly Architectural.

[The engraved topographical and architectural views in this section were made by distinguished copperplate engravers of Rome in the last century.]

381 **A Panoramic View of Rome**, embracing also a portion of the *Campagna*, or open country around the city, and the Alban and Sabine mountains.

The spectator is standing on Mount *Janiculum*, about 160 feet above the level of the Tiber. The view is to the east. The greater part of the modern city lies before us, occupying the central portion of the picture. It is built partly upon the level ground between the Tiber and the hills of ancient Rome, and partly on the western slopes of these hills.

The Tiber enters the city on our left, and dividing it by a winding course into two unequal parts, issues into the *Campagna* on the right.

The highlands on the right of the background, in the range of the *via Appia*, are the Alban mountains. The highest summit, *Monte Cavo*, is about 2500 feet above the level of the sea. These hills descend on the left to a valley, which separates them from the Sabine mountains. The latter occupy the remainder of the background, nearly to the extreme left.

On the left, in the foreground, we have St. Peter's (3) and the Vatican (9); and beyond them *Monte Mario*, a very high hill northwest of the Tiber.

That part of modern Rome which is situated on the west bank of the Tiber extends from St. Peter's (3) to the long row of buildings on our right, called St. Michael's hospital (136). Only a part of this ground was included in ancient Rome, that, namely, which extends from our point of view to the river below St. Michael's hospital. This is the quarter now inhabited by those who claim to be the genuine descendants of the ancient Romans. It is called the *Trastevere*.

The principal entrance to Rome on the north is the *Porta del Popolo* (42) on our left, and beyond the Tiber. From this, still further to the left, a line of buildings marks the course of the ancient *via Flaminia*, which crosses the Tiber by the *Ponte Molle*, or Mulvian bridge, seen in the distance. From the same gate (42) extends the great street of modern Rome, called the *Corso*, in a straight line to the Capitol (103). It is about one mile in length, and can be traced by the front of buildings on a line running near (45), (75), (76).

The ancient *Forum* lies in the rear of the Capitol, between (103) and (117).

The *Vatican* is the pile of buildings beyond St. Peter's, numbered (9), (10), (11), (12).

St. Peter's is approached by the bridge and castle of St. Angelo (28), (29), through the avenue (20), (21), (22), (15), and the circular area (8) in front of the church.

The objects in this panoramic view are very fully indicated by the list of names underneath it. *Chiesa* means church; *basilica*, when said of an ancient building, *a hall of justice*; when applied to modern buildings, *a church built on the plan of the ancient basilica*; *palazzo*, palace; *piazza*, *open public square* or *place*; *rovine*, ruins; *porta*, gate; *teatro*, threatre; *tempio*, temple; *mole*, mill; *ospizio*, hospital.

381a **The Column of Trajan**; engraved by Piranesi. It was erected, as the inscription says, "by the Senate and People of Rome to the Emperor Cæsar Nerva Trajan Augustus Germanicus Dacicus, son of the deified Nerva, Pontifex Maximus, (invested) with the tribunicial power for the seventeenth time, Imperator the sixth time, Consul the sixth time, Father of his Country; to show of what height (was) the hill, and (how great) the space (which was) needed for so great works." The sixth consulship of Trajan was in A.D. 114. The great works alluded to are those of the *Forum of Trajan*, in which this column stands, and the hill is the *Quirinal*, the southern extremity of which was dug away to a point where it was 132 Roman, or 127½ English, feet high, which is just the height of the column. This excavation of the hill was made in order to secure room for the buildings of the Forum. The column itself was intended to commemorate the victories of Trajan over the Dacians, in A.D. 101 and 104. It was designed by the Greek architect, Apollodorus, in a mixed style; the base and capital being Tuscan, the shaft Doric, and the mouldings of the pedestal Corinthian. It is the best proportioned and the most beautifully sculptured of all monumental columns. The Forum of Trajan lies buried fifteen feet under the streets and buildings of the modern city, with the exception of the space immediately around the column, and a portion of the basilica, which have been excavated, and are shown in No. 405. The column is of marble, and was originally surmounted by a bronze statue of the emperor, as represented in this engraving. The figure of the emperor has been supplanted, however, in modern times, by that of St. Peter, as seen in the photograph. The column is composed of thirty-four pieces of white marble, nine of which form the base, twenty-three the shaft, and the remaining two the torus and capital. The bas-reliefs on the surface represent the campaigns of Trajan against the Dacians. The figures in the lower part are two feet high, and increase gradually in size towards the top, where they are four feet. They are 2500 in number. The height of the shaft is 97½ English feet, and its diameter is from eleven to twelve feet. It is ascended in the interior by 184 steps.

382 **The Column of Marcus Aurelius**, sometimes erroneously called the Column of Antoninus; engraved by Piranesi. It stands in the *Piazza Colonna*, where it was erected in A.D. 174, together with a number of public buildings, to commemorate the victories of the Emperor Marcus Aurelius over the German tribes

north of the Danube. Pope Sixtus V., as the inscription says, purified this column from heathen impiety.

The height of the column, including the base, is 122 feet 8 inches; the diameter 11½ feet. The shaft is composed of twenty-eight pieces of white marble. The statue of St. Paul on the summit, which has been substituted for that of the emperor, is ten feet high. The interior is ascended by a flight of 190 steps.

383 **The Forum,** looking southeast, with the Campagna, the Aqueducts, and the Alban Hills in the distance; drawn and engraved by Vasi. Many of the names given at the foot of this and the other engravings have been proved to be erroneous, and have been changed for others since these engravings were made. The most important objects are the following: (2) The Triumphal Arch of Septimius Severus, A.D. 203; (4) Temple of Antoninus and Faustina, A.D. 141; (5) Temple of Remus; (8) Colosseum, or Flavian Amphitheatre, A.D. 80; (9) Basilica of Constantine; (11) Ruins of the Baths of Titus; (28) Arch of Constantine; (31) Ruins of the Palace of the Cæsars on the Palatine Hill; (32) Three columns of the Temple of Castor and Pollux. (34) Temple of Saturn. Within the present century, and since these engravings were published, many excavations have been made in the Forum, on the Palatine, and elsewhere in Rome; and much of the rude masonry of the middle ages has been removed from the ancient buildings, as will be seen by comparing the photographic views with the engravings.

384 A more limited view of **The Forum,** from the foot of the Capitoline Hill; drawn and engraved by Volpato (1730–1803), who is highly praised by Goethe.

385 **The Arch of Septimius Severus,** from the east. In the rear of the arch is seen one of the ascents to the Capitol (4), and on the left, the battlement (5) and a portion of the wall, of the *Palazzo del Senatore.* This view is included in Photograph No. 393, which shows that a large part of the rubbish and accumulated soil have now been removed. The mound of earth on the left was dug away by the soldiers of Napoleon, and the three columns of the Temple of Vespasian were thus brought to view.

386 **The Basilica of Constantine**; drawn by Panini (1691–1758), and engraved by Volpato. The space in front has been recently excavated, and the ground plan of the edifice brought to light. See Photograph No. 407. The three arches formed

one side of the building; the corresponding side has disappeared. On the ruined piers stood columns over 60 feet high. Its length is 320 feet; its width 235 feet; the arches are 80 feet wide. The walls are of brick.

387 In this view, drawn by Panini, and engraved by Volpato, we have the Arch of Titus in the distance to the west, the Temple of Venus and Rome on the right (7), and on the extreme right a part of the wall of the Colosseum (9); on the left is the Arch of Constantine (1), and, extending from it to the Arch of Titus, the Palatine Hill. For the present appearance of the arches of Constantine and Titus, see Photographs Nos. 410, 411, and 412.

388 **The Colosseum**, from the northwest; drawn and engraved by Piranesi. The engraving presents that portion of the Colosseum which is in the most perfect preservation. Since the drawing was made, massive abutments have been erected by the papal government, to prevent the walls falling where they had been weakened by the removal of blocks of stone, which were used as the material for other buildings. The entrance reserved for the emperor was the arch marked D.

389 **The Colosseum**; a photographic view, showing the most ruinous portion, as well as the repairs referred to in No. 377, and giving a better view of the interior structure. This immense amphitheatre, designed particularly for gladiatorial combats, was founded by Vespasian, A.D. 72, and finished by his son Titus, A.D. 80. It was used for gladiatorial shows for nearly five hundred years. In the Middle Ages it served as a fortress, and then for nearly two centuries it supplied the Roman princes with materials for their palaces, three of which were entirely built from its ruins. In 1750 the building was consecrated to the memory of the Christian martyrs who had perished in it. The French cleared the porticos, and removed the rubbish from the arena during the ascendency of Napoleon. During the last two years extensive excavations have been made in the interior. The four stories into which the external wall is divided are of the Doric, Ionic, and Corinthian orders, the fourth being adorned with Corinthian pilasters. The height is 157 feet; the longer exterior diameter 620 feet, the shorter 513. The arena is 287 feet long and 180 feet wide. The whole area covered by the building and the arena is about six acres. There were four tiers of seats, corresponding to the four stories of the external wall. The *Regionary Catalogues* state that the amphitheatre would

contain 87,000 spectators. The principal material is travertine, though brick and tufa are used extensively in the interior.

The small conical ruin in front of the Colosseum is called the *Meta Sudans*. It was a fountain attached to the amphitheatre for the use of the gladiators.

390 **The Sixtine** or **Sistine Chapel**, in the Vatican; drawn by Panini, engraved by Barbazza. It was built by Pope Sixtus IV. in 1473, and is opened for the celebration of high mass on great occasions. It is 135 feet long and 45 feet wide. The fresco paintings on the side walls are by eminent artists, and illustrate the Old and New Testaments.

The roof and the end of the chapel were painted by Michael Angelo. His celebrated picture of the *Last Judgment* occupies the whole of the wall at the further end of the chapel. It is 60 feet high and 30 feet wide.

391 The so-called **Temple of Antoninus Pius**, sometimes called the **Temple of Neptune**; drawn and engraved by Piranesi. The columns are partially buried in the masonry of the modern structure, the *Dogana di Terra*, formerly a custom-house, now the exchange.

The columns were originally fifteen in number, and formed an open portico. They were walled in by Innocent XII., in the year 1700. Their height is 41 feet; their diameter, 4½ feet.

392 The **Tepidarium** of the **Baths of Diocletian**; drawn and engraved by Piranesi. These baths, dedicated in the year 305 A.D., were transformed by Michael Angelo into the church of *Sta. Maria degli Angeli.* The present floor is eight feet above the ancient pavement. The arches are 84 feet high.

393 The interior of the basilica of **San Giovanni in Laterano**, or the **Lateran**; drawn by Panini, engraved by Barbazza. The view is through the principal nave towards the high altar and tribune. There are also four lateral aisles, nearly concealed from view by the intervening walls and pilasters. In the niches are colossal statues of the twelve apostles.

394 The **Ripa-Grande** and Hospital of **San Michele**, situated on the right bank of the Tiber, where it issues from the city; drawn by Panini, engraved by Vasi. Figure 11, in the river, indicates the position of the ancient *Pons Sublicius*.

395 **Monte Cavallo**; drawn by Panini, engraved by Mangini. This open area, now called the *Piazza del Quirinale*, is on the

summit of the Quirinal Hill in front of the *Quirinal Palace*, which is seen on the left. On the opposite side (3) is the *Palazzo della Consultà* or *Palace of the Sacred Council.*

The street before us passes through the gate called the *Porta Pia*, in the distance, and corresponds very nearly to the ancient *Alta Semita*. The colossal statues, called the *Horse Tamers*, were found in the Baths of Constantine, and placed in their present position in the last century by Pius VI. They are undoubtedly from Greek originals.

396 A photographic view of the end of the street, seen in No. 395, and of the **Porta Pia**, begun by Pius IV., and improved and finished by Pius IX.

397–401 Views of the exterior and interior of the **Pantheon**; drawn and engraved by Piranesi. This celebrated architectural monument, now the church of *Sta. Maria Rotonda*, was originally connected with the Baths of Agrippa. In B.C. 27, it was dedicated by Agrippa to the worship of all the gods. It was consecrated to the Christian worship between the years 608 and 610 by Pope Boniface IV. The two bell towers which disfigure the roof were put up under Urban VIII., two hundred years ago.

In the first three plates, 397, 398, 399, we have the exterior of the building and the exterior and interior of the portico. Four of the original five steps are buried beneath the modern street. The portico is 110 feet long and 44 deep, supported by sixteen Corinthian columns. The shafts of the columns are monoliths of red granite, with marble capitals and bases. The height of the columns, including base and capital, is 46½ feet, and the diameter 5 feet.

The portico is faced with white marble. The walls of the rotunda are of brick, resting on a foundation of travertine, and were once covered with stucco. They are 20 feet in thickness. The door frame and door, as well as the grating above, are of bronze. The opening for the door and grating is 39 feet high by 19 feet wide.

The other two plates, 400, 401, present the interior of the temple. The height of the rotunda from the pavement to the skylight is 145 feet, and its interior diameter is exactly equal to its height. The skylight is 28 feet in diameter. The open area of the rotunda is surrounded by eight compartments, one of which serves as the entrance, the opposite one as the tribune, or place of the high altar, and the remaining six as chapels.

The walls and niches are partly covered with monumental inscriptions; among the rest, one to the memory of Raphael, who was entombed here in 1537. The fluted Corinthian columns, two of which adorn each of the niches, are partly of yellow marble and partly of colored *pavonazzetto*, measuring 28 feet in height and 3 feet 4 inches in diameter. The views 400 and 401 are taken from opposite sides of the temple.

The niches and the spaces between the niches were once richly adorned with statues. Above the niches and altars runs a marble cornice, covered with fine sculpture perfectly preserved, and supporting an attic, with niches and a second cornice. From this rises the dome, finished with converging panels. The only light admitted into the interior is through the opening in the centre of the dome.

A large part of the bronze was stripped from the roof in A.D. 657 by the emperor Constans II. Urban VIII., in 1627, took the remainder to cast into pillars for the canopy over the high altar in St. Peter's, and also into cannon for the castle of *S. Angelo.* The amount taken away by Urban on this occasion was 450,250 pounds, a fact which may give some idea of the original magnificence of the Pantheon.

402 **The Modern Capitol,** from the west. The flight of steps leads up to the ancient *Intermontium*, on which the buildings before us are erected. In front, surmounted by a high tower, is the *Palace of the Senator*; on the right, the *Palace of the Conservatori*; on the left the *Capitoline Museum.*

In the centre of the rectangular space in front of these buildings stands the bronze statue of *Marcus Aurelius.* These buildings, and the plan and decorations of the area, were designed by Michael Angelo.

403 The heroic equestrian statue of the emperor **Marcus Aurelius,** the most perfect work of its kind which has been preserved from ancient times.

404 A view taken from the street which descends from the Capitol to the ancient Forum, along the south side of the Palace of the Senator. The eight Ionic columns on the right formed the portico of the *Temple of Saturn.* They are of granite with marble capitals, and are 43 feet high.

The three Corinthian columns on the left belonged to the *Temple of Vespasian.* Beyond is the platform of masonry on which stood the *Temple of Concord.*

In the centre of the view is the *Arch of Septimius Severus*. The church in the background is that of *Sta. Martina*, on the site of the *Secretarium Senatus*. The church partly concealed by the Temple of Vespasian, and to the left of *Sta. Martina*, stands over the *Mamertine Prison*, and is called *S. Giuseppe de' Falegnani*. The plain building, half concealed by the Arch of Septimius Severus, is the church of *S. Adriano*, on the site of the ancient *Curia*, or Senate House.

The mass of masonry seen between the Temple of Saturn and the Arch of Septimius Severus is the extremity of the *Rostra*, or speaker's platform, which stood at the northwestern end of the Forum. The open space seen through the columns on the right corresponds very nearly to the *Forum Romanum*, which has recently been excavated.

405 The **Forum** and the **Capitol**, from the east. On the extreme right is the *Temple of Antoninus and Faustina* (see No. 394). On the left of the centre are the eight columns of the *Temple of Saturn*, the three columns of the *Temple of Vespasian*, and the single *Column of Phocas*. On the left of the centre is the *Arch of Septimius Severus*.

The massive base of the capitol belongs to the time of the Republic, and was the *Tabularium*, or State Archives.

406 The **Temple of Antoninus and Faustina**, dedicated in the year 141 A.D. by the emperor Antoninus Pius to his wife Faustina, and rededicated to Antoninus himself after his death in the year 161. It is surmounted by a modern structure, and is now the church of *S. Lorenzo in Miranda*.

The columns are monoliths of *cipollino* or Eubœan marble, about forty-six feet in height, with bases and capitals of Parian marble. The walls are of *peperino*. The temple was approached by a flight of twenty steps, which are far beneath the present pavement. The frieze and cornice are finely sculptured with griffins, vases, and candelabra. The dome in the distance is that of the church of *Sta. Martina*.

407 The three columns of the **Temple of Castor and Pollux**. The building to which they belonged was very extensive, being surrounded by forty columns like the three now standing. The columns are regarded as the most perfect models of the Corinthian order. They are 47½ feet high and 4 feet 9 inches in diameter.

On the left is the *Temple of Antoninus and Faustina;* in the

background, the *Basilica of Constantine.* The low circular building, nearly behind the three columns, is the *Temple of Romulus.*

408 The **Basilica of Constantine.** On the ruined piers in front rested columns over sixty feet high, supporting a vaulted roof. The hill which rises from the right of the ruins, surmounted by the church of *Sta. Maria Maggiore* in the distance, is the *Esquiline.*

409 A distant view of the **Temple of Venus and Rome,** designed and built by the emperor Hadrian in the year 135 A.D., one of the most splendid edifices in imperial Rome. It was surrounded by a peristyle of nearly two hundred columns. We are standing, in this view, by the side of the Colosseum, which is on our right.

The broken and rising ground in front of the ruins is what remains of the double flight of steps which formed the ascent to the front portico of the temple. Between it and the Colosseum, on our right, stood the *Colossal Statue of Nero,* from which the Colosseum takes its name.

In the distance, on the left, is the *Arch of Titus,* and beyond it the Capitol. Directly before us is the *Meta Sudans,* or ruins of the fountain connected with the Colosseum.

410 The vaulted tribune of the **Temple of Venus and Rome,** as seen from the platform, and within the limits once enclosed by its walls. Directly in the rear of the vaulted arch was another similar arch, fronting in the opposite direction, and terminating the other half of the double temple. Under these vaults stood the statues of Venus and Rome. The whole building was 360 feet long and 175 feet wide.

411 A near view of the **Triumphal Arch of Titus**; seen in Nos. 397 and 398, at a distance. It stands at the highest point of the *Sacra Via.* It is the most elegant of all the triumphal arches in Rome, and particularly interesting as a memorial of the capture of Jerusalem. As the inscription shows, it was erected in honor of Titus by a decree of the Senate and People of Rome, in the year 81 A.D., eleven years after the fall of Jerusalem. On it we see the earliest existing columns of the Composite, or Roman, order.

412 One side of **The Interior of the Arch of Titus.** The reliefs represent a part of the triumphal procession bearing *the spoils of the temple of Jerusalem.* It contains the only representation

of these objects which has been preserved from ancient times. We see here the *golden table*, the *silver trumpet*, and the *seven-branched candlestick* of gold, which was lost in the river Tiber in the battle of Constantine with Maxentius, near the Milvian bridge.

413 The **Triumphal Arch of Constantine**, from the north. It stands on the *Via Triumphalis*, between the Palatine and the Cælian hills. With the exception of some of the reliefs, it was built by Constantine of materials taken from a triumphal arch of Trajan.

The reliefs in the circular medallions, which were taken from the arch of Trajan, are much superior to the flat and rudely finished figures around the middle of the arch, which belong to the time of Constantine.

The four square reliefs on the attic represent: (1) The triumphal entrance of Trajan into Rome; (2) Trajan raising a recumbent figure, in allegorical allusion to the repairs made by him on the Appian Way; (3) Trajan causing poor children to be educated; (4) Trajan crowning Parthamaspates, king of Parthia.

The works of Constantine's time are far inferior to these. The sculptured frieze around the middle of the arch represents the achievements of Constantine in war and peace. The figures of Fame over the arch, the reliefs of the piers, and the Victories on the pedestals of the columns, also belong to the age of Constantine.

414 The **Arch of the Money-changers.** Erected by the merchants and money-changers of the Forum Boarium in honor of Septimius Severus and his sons Caracalla and Geta.

It is called an arch rather from its use than from its form. It stands near the *Janus Quadrifrons* (see No. 415), and marks the site of the *Forum Boarium*, or cattle market.

415 Two Corinthian columns, half buried under the modern pavement, belonging to a **Temple of Minerva**, the ruined pediment of which, adorned with a statue of the goddess, still surmounts the columns.

This temple stood in the *Forum of Nerva*, sometimes called the *Forum Transitorium*. It was dedicated by Nerva in the year 97 A.D.

416 The part of the **Forum of Trajan** which has been excavated around the column, exposing the fragments of broken columns

of granite which belonged to the *Basilica of Trajan*. The space shown is but a small part of the Forum of Trajan, which extended under the modern buildings on every side. These columns were originally 55 feet high.

417 The ruins of a temple and part of the massive walls in the **Forum of Augustus**, built at the beginning of the Christian era. The columns are 54 feet high, and formed part of the peristyle of the *Temple of Mars Ultor*.

418 The **Porta Maggiore**, or Greater Gate, the finest gate of Rome. It is formed of a monument belonging to the aqueducts built by the emperor Claudius, in the year 52 A.D.

Across the top of the gate are still remaining the channels of the two aqueducts, called the *Aqua Claudia* and the *Anio Novus*. One of the original arches is wholly, and the other partially, closed. Through the latter passes the road to *Palestrina*, the ancient *Præneste*.

419 A side view of the **Porta Maggiore**.

420 The **Temple of Fortuna Virilis**, near the *Ponte Rotto*. It is now the church of *Sta. Maria in Cosmedin*. It is interesting as being one of the few specimens of the Ionic order preserved from ancient Rome, and as belonging to the period of the Republic. The material is travertine and volcanic tufa. The columns, which are 28 feet high, are partly walled up.

421 The so-called **Temple of Vesta**, possibly the **Temple of Hercules Victor**, from the east. This elegant specimen of the circular temple was formerly consecrated as a church under the name of *S. Stefano delle Carozze*, but its name was afterward changed to *Sta. Maria del Sole*. A roof of tiles has been built over the ruin to save it from further decay. There is none of the attic remaining. Of the twenty Corinthian columns of Parian marble which formed its peristyle, only one is missing. The diameter of the cella is 26 feet; height of the columns, 32 feet; diameter, 3 feet. No relic of ancient Rome has been more admired.

422 A view taken from the *Ponte Rotto* (broken bridge), comprising a small portion of the river Tiber and the ancient sewer called the *Cloaca Maxima*. The photograph is designed especially to show the concentric arches of massive stone work in this sewer, which, according to the tradition, was constructed in the time of the elder Tarquin for the purpose of draining the

low grounds of the city. This massive work is a lasting memorial of the solidity of the early Roman architecture.

It is still as firm as when its foundations were laid. The arch is built of *peperino*, put together, like all the primitive Italian masonry, without cement. The archway where it enters the Tiber is twelve feet high, but the surface of the river is rarely more than four feet below the keystone. The view includes also the so-called *Temple of Vesta*, from the west.

423 **The Pantheon**, as it now appears. See Nos. 397–401.

424 The so-called **House of Rienzi**, the last of the Tribunes, situated near the Temple of Fortuna Virilis. Popular tradition is the only authority for calling this singular edifice the House of Rienzi. It is more properly called the *House of Crescentius*. It dates from the eleventh or twelfth century.

425 **The Fontana di Trevi**, or **Fountain of Trevi**. The largest and finest of the many fountains in Rome. It was finished in the time of Clement XIII., 1758–1769 A.D. The building in the rear is the *Palazzo Poli*, built in 1735.

The water descends from a mass of artificial crags into a large basin of white marble. A colossal statue of *Neptune*, drawn in a chariot by sea-horses, adorns the central niche, while on the right is *Fertility* and on the left *Health*. The four columns and six pilasters on the palace are of travertine and of the Corinthian order.

426 **The Fontana del Tritone**, or **Fountain of the Triton**; designed by Bernini in the seventeenth century. It represents a Triton rising from a shell supported by four dolphins, and blowing a jet of water from a conch. The large building on the right is the *Barberini Palace*.

427 **The Arch of Janus**, the so-called **Janus Quadrifrons**, in the *Velabrum*, near the *Arch of the Money-changers*. It was built over the junction of two streets, and served as a sort of merchants' exchange.

It belongs to the imperial period, probably to the time of Septimius Severus, and is built in part of materials taken from earlier buildings. Each front is 54 feet long. The niches were for statues.

428 **The Bridge of Caligula**, built to connect the Palatine with the Temple of Jupiter Capitolinus, whose representative on earth Caligula claimed to be.

429 One of the most beautiful halls of the Vatican, called the **Braccio Nuovo**, or *New Wing*. Built by Pius VII. in 1817. Length, nearly 230 feet. It contains over forty statues and about eighty busts. The floor is paved with marble and ancient mosaics. All the columns are taken from ancient buildings. The first two columns on the right are from the tomb of Cæcilia Metella.

The first bust on the right is said to be that of *Sallust*. Between the columns is a colossal mask of *Medusa*, taken from the Temple of Venus and Rome. The large vase in the centre of the hall is of Egyptian basalt. At the end of the hall stands the celebrated statue of the *Apoxymenos* by Lysippus, an athlete cleaning his right arm with a scraping-iron. On each side of this statue is a half figure, of the style called Hermes.

First on the left is the bust of the emperor *Marcus Aurelius*. Next to this the colossal head of a *Dacian Slave*, taken from the Forum of Trajan. The fourth bust on the left is that of *Juno Regina*.

430 A hall in the Vatican called the **Gallery of Statues**, opening into the *Hall of Busts*, at the end of which is seen a colossal seated statue of *Jupiter*.

The first full-length statue on the right is the so-called *Minerva Pacifera*, or 'Minerva offering Peace.' This figure has a male torso, probably that of an Apollo. The nude figure beyond is that of *Caligula*. On the next pedestal, partly concealed by the trunk of a tree, is a small statue of *Apollo Sauroctonos*, or 'Apollo killing a Lizard,' attributed to Praxiteles. The last standing figure on the right is the *Juno of Otricoli*.

The seated figure on the right of the arch is the Greek comic poet *Posidippus*. The corresponding one on the left is *Menander*. Both statues are possibly the work of Kephisodotos the younger, the son of Praxiteles. The second figure on the left is *Bacchus*, reclining on a bank. The standing figure beyond this is the youth *Narcissus*, gazing at his image in the stream. The next figure is *Neptune*, standing on the sea, with a dolphin by his side. The reclining figure beyond this, partly concealed, is a girl imploring protection, erroneously called the *Mourning Dido*.

431 The base of the **Column of Antoninus Pius**, now in the garden of the Vatican. The column itself was destroyed. The side here brought into view represents reliefs of the Roman

horsemen and standard bearers. The four sides of the base are each 11 feet high and 12 feet broad.

432 **The Ponte Lucano** over the *Teverone*, the ancient *Anio*, on the road to *Tivoli*. The piers and nearly all the arches are ancient. The round structure across the river is the *Tomb of the Plautii*, dating from the early empire, and resembling that of *Cæcilia Metella*, No. 435. Claude Lorraine and other painters have introduced this scene into their landscapes.

433 One of the beautiful **Cascades of Tivoli**. The massive building is the *Villa of Mæcenas*, now used as an iron foundery.

434 The circular temple overhanging the Anio at *Tivoli*. It is known as the **Temple of the Sibyl**. The smaller building, resembling a temple, on the right is called the *Tempio della Tosse*, or the 'Temple of the Cough,' and was probably a tomb of the *Turcia* or *Tuscia* family.

The Temple of the Sibyl belongs to the early imperial period, and is one of the best specimens of Roman architecture.

435 **The Tomb of Cæcilia Metella,** daughter of Quintus Metellus Creticus and wife of the younger Crassus, the son of the *triumvir*. The tomb was built in the time of Cicero, and is situated on the Appian Way, two miles from the city. It is nearly seventy feet in diameter.

The marble facing of the square basement and the ornamental work have been used to adorn palaces and churches in Rome, and a part was employed in constructing the Fountain of Trevi.

In the thirteenth century it was used as a fortress. This accounts for the battlements which have taken the place of its conical roof.

436 **The Temple of Neptune** at Pæstum.

437 **The House of the Colored Capitals** at Pompeii. The colonnade, or *peristyle*, which is seen in the view was built round the rectangular court, into which the interior apartments opened. The spectator is supposed to be standing in the outer court or *atrium*, which was surrounded by the guest chambers and reception rooms of the house. Many of the houses of Pompeii consist of two suites of apartments, each built round an open court, from which they are separated by a narrow colonnade or covered walk.

438 **The House of Castor and Pollux** at Pompeii. The tiling has been put on to protect the ruin from the weather.

439 **The Street of Tombs** at Pompeii, near the *Herculanean Gate*, by which visitors usually enter the city. The pavement is about fifteen feet wide. The Street of Tombs is of about the same width, and is paved precisely in the same manner as the *Via Appia* and all other Roman roads.

440 **The Street of Tombs.** From the opposite point of view; with the Bay of Naples in the distance.

441 **The Basilica,** or hall of justice, at Pompeii. A rectangular building, 220 feet in length by 70 in width, surrounded on the interior of its walls by columns, and terminated at the farther end by the tribunal of the judges.

442 **The Forum** at Pompeii, looking north; with *Mount Vesuvius* in the distance.

443 **The Forum at Pompeii,** looking south.

444 **The Roman Amphitheatre** at Verona. The interior is more perfectly preserved than that of any other amphitheatre; but nearly the whole external wall was destroyed by the earthquakes of 369 and 1184. The fragment remaining is about one hundred feet high. The longer diameter is 514 feet; the shorter, 410. It seated about thirty thousand spectators.

445 A photographic view of the **Amphitheatre at Verona,** embracing the part of the external wall still standing.

E. (446–460) Photographs of Classical Statues.

446 **Statue of Fortune.** A majestic figure found at Ostia, and now in the gallery of the Vatican. The hand rests upon a ship's rudder; as Fortune is *domina æquoris*, or *mistress of the sea*.

447 Colossal statue of the **River Nile,** a work of the best Roman period. It was found at Rome in the reign of Leo X. (1513–1621), and afterwards placed in the Braccio Nuovo of the Vatican. The sixteen figures of children signify the rise of sixteen cubits, at which the Nile overflows the land.

448 **The Apollo Belvedere.**

449 The group of the **Laocoön.**

450 **The Mercury Belvedere**; formerly called the Antinous. This work was a favorite study of Domenichino and Poussin, on account of its admirable proportions. It was found on the Esquiline Hill, during the pontificate of Paul III. (1534–1549), and placed in the Vatican.

451 **The Dying Gaul**, so taken as to exhibit the careful finish even of the soles of the feet.

452 **The Dying Gaul**, from the opposite side.

453 **Brutus the Conspirator.** In the Vatican.

454 **Obelisk**, in the *Piazza del Quirinale*, which formerly stood before the Mausoleum of Augustus. The statues are those of the **Horse Tamers** seen in No. 395.

455 **Minerva Medica.** A statue of Parian marble found in the ruins of the temple of Minerva Medica, on the Esquiline, and now in the Braccio Nuovo of the Vatican.

456 **Aphrodite of Cnidos.** From a statue a little larger than life, now in the Vatican; the most perfect copy in existence of the celebrated Aphrodite of Praxiteles, which was lost in a conflagration at Byzantium in the fourth century.

457 **The Faun of Praxiteles.** Called also the "Faun of the Capitol," as it stands in the Capitoline Museum at Rome. This is the finest of all existing copies.

458 **Euripides.** From a bust in the Capitoline Museum.

459 **Pompey.** A statue in the Spada Palace at Rome, supposed to be the one at the foot of which Cæsar fell.

460 **Bronze Statue of an Athlete.** Found in Rome in excavating for the foundation of a modern building in 1888. This fine statue is supposed to be a copy of a Greek original from the school of Lysippus or, possibly, of Polycleitus.

F. (461–475) Miscellaneous Photographs.

Numbers 461–464. Four bas-reliefs of Thorwaldsen. 1770–1844.

461 **The Vintage.**

462 **Cupid and Infant Bacchus.**

463 **Night.**

464 **Morning.**

465 One of the bronze doors of the **Baptistry in Florence.** Designed by Ghiberti (1378–1455), and so much admired by Michael Angelo that he said it was worthy to be the gate of Paradise. The subject of the reliefs is the early Bible history.

466 One of the bronze doors of the **Rotunda of the Capitol** at Washington. Designed by Randolph Rogers. It represents passages in the life of Columbus.

467–470 Three views of the **Michigan Soldiers' Monument** at Detroit.

471 The colossal figure of "**Michigan,**" from the Soldiers' Monument.

472 Photograph of **Edward S. Dunster, M.D.**, Professor of Obstetrics and Diseases of Children, from 1874 to 1888.

473 Photograph of **Hon. Josiah W. Begole,** Governor of Michigan.

474 **The Mailæander Armor**, introduced into Germany by the Emperor Maximilian, and made in Nuremberg in 1512–1545.

475 **Pieces of the Mailæander Armor**, made in the sixteenth century.

PART IV.

GEMS AND MEDALLIONS.

A. (1–1694) The Horace White Collection of Gems and Medallions.

This valuable collection was the gift of the Hon. Andrew D. White, ex-president of Cornell University, and named after his father, the late Hon. Horace White of Syracuse, N.Y. It consists of 1694 copies in plaster, made with great care and artistic skill by G. Eichler of Berlin, — those of gems, from the Baron von Stosch collection in the Berlin Museum, and those of portrait medallions, from the most authentic originals to be found in Europe. The gems, which are all from the antique, are embraced in Section I. (1–450), and only described by classes.

Section II. comprises portrait and artistic medallions, mostly mediæval and modern, and medallion copies of many of the works of Canova, Thorwaldsen, Gibson, and others, and also of works of art, ancient and modern, in the great European museums.

Of the portrait medallions a full description has been furnished by Eichler, as far as No. 722, with the names of the artists as far as 709. The present catalogue will give no detailed description of the remainder, but, in general, only the names and titles of the personages represented, so far as they can be deciphered. A few names will be found chronologically misplaced, owing to an occasional error in arranging and numbering the medallions in the cases.

I. COPIES OF ANTIQUE GEMS.

Class First. — Egyptian Gems illustrating the Egyptian Religion.

1–15 Gems bearing hieroglyphics.
16–24 Gems illustrating the worship of **Isis** and **Osiris**.
25–27 **Harpocrates**.
28–36 **Anubis and Canopus**.

Class Second. — Gems illustrating the Classical Mythology, Religion, and Sacred Ceremonial.

37–39 **Saturn.**
40–43 **Cybele.**
44–47 Symbolic representations of Africa, Sicily, Antioch, and Alexandria.
48–62 **Jupiter.**
63–65 The Thunderbolt and Eagle of Jupiter.
66–71 War of Jupiter and the other Gods against the Titans and Giants.
72–74 **Juno.**
75–88 Amours of Jupiter.
89–97 **Minerva.**
98–103 **Ceres.**
104 **Triptolemus.**
105–109 Attributes of Ceres.
110–119 **Diana.**
120–128 The Chase.
129 **Endymion.**
130–133 **Pluto** and **Proserpine.**
134–147 **Mercury.**
148–152 Attributes of Mercury.
153 **Hermaphroditus.**
154–170 **Neptune.**
171, 172 Rivers and Fountains.
173–176 Sea-Monsters.
177–179 Attributes of Neptune.
180–187 **Venus.**
188–190 **Adonis.**
191–196 **Vulcan.**
197–247 **Cupid.**
248–257 **Psyche.**
258–270 **Mars.**
271–274 **Arms.**
275–279 **Victory.**
280–284 **Apollo.**
285–291 The Lyre and other attributes of Apollo.
292 **Apollo** as the God of the Sun.
293–304 The Signs of the Zodiac.
305–308 **The Muses.**
309–311 Masks.
312–315 **Æsculapius.**
316–320 **Bacchus.**
321–322 **Silenus.**
323–326 **Fauns.**
327–331 **Satyrs.**
332–339 **Bacchantes.**
340–344 Attributes of Bacchus.
345–347 **Priapus.**
348–365 **Hercules.**
366–368 **Iolus.**
369 **A Vestal.**

Class Third. — Personages of the Mythic and Heroic Period.

370–399 The Fabulous Times.
400–403 The Seven Heroes of the War against Thebes.
404–421 The Trojan War.
422–427 The Homeward Voyage of Ulysses.

Class Fourth. — Ancient History.

428–442 Persian and Grecian.
443–450 Roman.

II. Mediæval and Modern Portrait Medallions.

Class First. — Works of Italian Artists of the Earliest Age (A.D. 1430–1570).

I. Work of Pisano Pictor, properly named Vittorio Pisana, or Pisanello, a distinguished painter and modeller of medallions. His works of the latter kind are the earliest known after the fall of the Roman Empire. He was born at Verona in 1369, and died in 1449. Twenty-eight of his medallions are preserved, and are exceedingly rare.

451 **John Paleologus III.**, Greek emperor (1425–1448). This medal was struck in commemoration of his visit to Pope Eugene IV., at Florence in 1438, partly to confer with him on the union of the Eastern and Western Churches, and partly to obtain assistance from European princes against the Turks. This is the earliest historical medal whose date is known.

452 The reverse of the foregoing, representing the emperor and an attendant on horseback.

453 **Sigismundus Pandulfus de Malatesta**, Marquis of Arimini.

454 Reverse of the foregoing. A man in armor. On the right, a coat-of-arms marked with the letters "S I," perhaps the initials of the German emperor Sigismund ("*Sigismundus Imperator*"), who conferred the title.

455 The same personage in steel armor.

456 Reverse. The marquis on horseback, holding the baton in his right hand. In the background, a castle with the coat-of-arms on one of its towers and on the other the date MCCCCXLV.

457 **Leonellus Marchio Estensis**, with the inscription GE(neralis) R(egius) Ar(miger). Leonello, Marquis of Este, Lord of Ferrera, Rezzo, and Modena.

458 Reverse. A lion, a guardian angel holding a scroll, an eagle, and a tower, with a sail unfurled. This marquis received his title of Generalis Regius Armiger from Alfonso, king of Naples, whose daughter he had married, as his second wife, in 1444.

459 **Nicolaus Picininus Vicomes.** Nicolas Picinino Visconti.

460 Reverse. A winged griffin ending in the form of a lioness, and suckling two boys. The ribbon round the neck is inscribed Perusia (Perugia). Nicolas Picinino was a distinguished general

of Duke Philip Maria Visconti of Milan, and adopted by him as a son with the family name, Visconti, or in Latin, Vicomes. He was a rival of Francisco Sforza, another adopted son of Visconti, and was through his influence driven from Milan, and died in 1444. Nicolas and another distinguished follower of Duke Visconti were born at Perugia, which is symbolized in this medal by the griffin nursing the two boys.

461 **Franciscus Sfortia.** Francesco Sforza.

462 Reverse. The head of a horse, a sword, and three books. Sforza was married to the daughter of the Duke of Milan in 1444, and succeeded to his dukedom on his death in 1447.

463 The same as 457, with the face turned to the right.

464 The reverse, representing a child's head with three faces between two suits of armor suspended from pine trees, the significance of which is uncertain.

465 **Johannes Franciscus de Gonzaga,** commander-in-chief of the army, first Marquis of Mantua.

466 Reverse. The marquis on horseback, with the baton. On the right another horseman. Gonzaga was born in 1394, was made marquis by the emperor Sigismund in 1433, and died in 1444.

467 **Ludovicus Gonzaga.** A bust armed with a cuirass.

468 Reverse. The marquis on horseback in complete armor. The symbol of the sunflower turned towards the sun was introduced by Pisano into his medals, perhaps as an emblem of the aspiration of his heroes. This marquis was the son of the foregoing, succeeded to his titles on his death in 1444, and died in 1468. He was a great general, and took the side of the Venetians against Fr. Sforza, Duke of Milan. He was also a patron of science and art.

469 **Cecilia Gonzaga,** sister of the foregoing.

470 Reverse. A female figure seated on a rock, with her hand lying on the head of a unicorn resting at her side. Above is a crescent, and on the right a stone pillar. This princess, noted for the purity of her character, by the request of her father retired to a convent and took the veil. The symbols allude to the power of virtue to restrain brutish violence, the truth and strength of religion, and its growth in a life of devotion.

471 **Victorinus Feltrensis.** Victorinus of Feltri, the teacher of Cecilia and one of her sister. Noted for his learning, especially in mathematics, and highly esteemed by Duke John Francis and his son.

472 **Divus Alphonsus Rex,** *Triumphator et Pacificus,* 1448. The bust of Alphonso V., king of Aragon and Sicily, 1416; king of Naples, 1443. He died in 1458.

473 Reverse. *Liberalitas Augusta.* An eagle on the trunk of a tree, near the carcass of the deer he has killed, seems to have summoned the young eagles and other birds to share the prey. A spirited allegory, well designed and executed.

474 Another medallion portrait of Alphonso.

475 Reverse. A hunter in the act of slaying a wild boar, with the inscription, Venator intrepidus. The design and that of No. 473 allude to the conquest of Naples by Alphonso. In this is symbolized his final success after an obstinate struggle; in the other, the munificent rewards bestowed upon his followers.

476 **Don Inigo de Davalos.** Bust of a young nobleman.

477 Reverse. A representation of the starry firmament, the earth, — on which are mountains, buildings, and castles, — and below it the sea. Above, between two sunflowers, is seen the escutcheon of Davalos; and below, the Italian inscription, *Per voi se fa,* it is done by thee. Davalos had been a conspicuous follower of Alphonso, and largely instrumental in bringing about the conquest of Naples. Hence the inscription, "It is achieved by thee."

478 Reverse of a medal of Malatesta Novellus, younger brother of Sigismund Malatesta. (See below, No. 481.) He received the name of Novellus, when knighted by the emperor Sigismund in 1433. He is represented embracing a crucifix, while his horse is tied to a neighboring tree.

479 **Pisano Pictor.** Portrait of the artist.

II. WORK OF MATTEO PASTI, or de Pastis, of Verona. He flourished about 1446–1460, and distinguished himself, like Pisano, in painting, designing, and casting medals.

480 **Benedictus de Pastis,** brother of the artist, and of the clerical order.

481 **Sigismundus Pandulfus Malatesta,** *Pan(dulfi) F(ilius) Poliorcetes et Imper(ator) semper invictus.* The son of 453.

482 **Isote**, of Rimini, mistress of Sigismund.

483 Reverse. The figure of an elephant, one of the emblems belonging to the arms of Malatesta.

484 **Guarinus Veronensis**, a poet and eminent scholar, and countryman of the artist, by whom this medal was made in the year of the death of Guarinus, 1460.

485 A head of **Christ**. It is of the traditional type, and reminds us of the drawing in the catacombs at Rome.

486 Bust of **Christ** between two children; behind him a cross.

III. WORK OF JOHANNES BOLDU, probably a Venetian artist.

487 Portrait of the artist, with an inscription in Greek and Hebrew.

488 **Philippus de Vadis**, de Pises, probably a physician of Pisa.

489 **Philippo Masserano Veneto**, Musis dilecto, probably a singer or musician.

490 Reverse. Arion borne by a dolphin over the sea.

491 **Nicolaus Schlifer**, Germanus, vir modestus alterque Orpheus.

492 Reverse. Apollo playing on the lyre. Opus Johannis Boldu Pictoris, 1457. This is the oldest portrait of a German musician, as that of Masserano of an Italian.

Nothing is known of Boldu, but the fact of his making these medals.

IV. WORK OF AMADEO MILANESE, or Amadeus of Milan, who lived about 1450–1452.

493 **Dominus Borsius**, Marchio Estensis, Lord Borso, Marquis of Este, who succeeded his brother Lionel as Marquis of Ferrara and Modena in 1450, and was made duke in 1452 by the emperor Frederick III.

V. WORK OF PETRECINI, living in Florence about 1460.

494 **Borso**, Duke of Modena and Ferrara.

VI. WORK OF ANDREAS GUACCELOTTI, of Cremona. About 1460.

495 **Nicolaus Palmerius**, Siculus, Episcopus Ortanensis.

VII. WORK OF DONATELLO, the celebrated architect and sculptor. Died at Florence in 1460.

496 **Cosmus Medices**, decreto publico P(ater) P(atriæ). As Cosmo de' Medici died in 1465, this medal was probably struck shortly before that time.

VIII. WORK OF MICHELOZZO, a pupil of Donatello, living at Florence, about 1460–1470.

497 **Cosmus Medices.** A medal very similar to that of Donatello, but much less plastic and true to nature, and a little exaggerated in its detail.

IX. WORK OF PIETRO DE MILANO. About 1460–1470.

498 **René d' Anjou,** titular king of Naples, and rival of King Alphonso. 1463–1480.

X. WORK OF BERTOLDO FIORENTINO. Bertold of Florence, a pupil of Donatello. He stood high in the favor of Lorenzo di Medici, who made him superintendent of the Academy of Arts.

499 **Sultan Mohammed II.,** the conqueror of Constantinople, 1454.

500 Reverse. A triumphal car drawn by two horses, led by Mars. On the car three nude female figures, personifying the conquered kingdoms of Asia Minor, Trebizond, and Greece, and bound with a cord, the end of which is held by the victor.

XI. WORK OF CONSTANZI. About 1480.

501 **Mohammed II.** The sultan taken at a more advanced age.

502 Reverse. The sultan on horseback.

XII. WORK OF BARTOLO TALPA. About 1470–1480. He is only known by the following two medals.

503 **Fredricus Gonzaga Mantuæ Marchio III.**

504 **Franciscus Gonzaga Mantuæ Marchio IV.**

XIII. WORK OF ANTONIO PALLAJOLO of Florence. Born 1426; died 1498. An excellent sculptor, painter, and goldsmith.

505 **Sixtus IV.,** Pontifex Maximus. 1471–1484. Pope Sixtus IV., with the tiara.

506 The same, smaller.

507 **Innocentius VIII.,** Pontifex Maximus. 1484–1491. The pope, with head uncovered.

508 **Pope Alexander VI.** 1492–1503.

509 **Raynaldus de Orsinis,** Archbishop of Florence.

XIV. WORK OF ANDREA DA PRATO. About 1480. He was a goldsmith.

510 **Alfonso Ferdinandus,** Duke of Calabria, eldest son of King Ferdinand of Naples. Born 1448; became king 1494, with the title of Alphonso II.

XV. WORK OF GOULIO DELLA TORRE. He was originally a lawyer of Padua, but from his love of art gave up that profession, and became a painter and maker of medals.

511 **Hieronymus Turris**.. Jerome della Torre, provost of the church of Majo, a relative of the artist, who has immortalized him, as well as several other kinsmen, by his medals.

512 **Joh. Baptista Gonfalonieri**, a learned physician and mathematician.

XVI. WORK OF JOH. MARIA POMEDELLO of Verona. 1470–1520.

513 Portrait of an unknown female personage, with the inscription, F. B. et longius vivat servata fide.

514 Reverse. Cupid standing under a grape-vine loaded with grapes, on a globe marked with the letters A. S. O.

515 **Lucretia Borgia**, daughter of Pope Alexander VI.

516 Reverse. Cupid with various symbols of disappointed love, in allusion to the fickleness of this princess in her attachments.

XVII. WORK OF FRANCESCO LAURANO, known to have lived in France. 1460–1480.

517 **Johannes dux Calaber et Lothoringus**, eldest son of René d' Anjou. (See 498.) Died 1470.

XVIII. WORK OF SPERANDIO. 1465–1528.

518 **Alexander Partagnus**, an eminent lawyer. 1424–1477.

519 **Marinus Karazolus**, Field Marshal of Ferdinand, king of Naples.

520 **Joh. Bentivolus II.**, Bentivoglio, last dynast of Bologna.

521 **Franciscus Sforza.**

522 **Bartolomeo Pendalia.**

523 **Hieronymus Savonarola**, the Italian predecessor of Luther. 1452–1498.

524 **Ludovico Corbo**, a celebrated poet of his time. Born at Reggio.

525 Reverse. The muse Calliope, seated by the fountain of Castalia, presents a wreath to the poet.

526 **Antonio Vinciguerra**, member of the privy council of the republic of Venice.

527 **Antonio Sarzanella de Manfredis.**

528 **Pietro Bonnus Avogarius**, a celebrated physician and astrologer at Ferrara.

529 **Carolus Secundus de Manfredis**, Lord of Faenza.

530 **Simon Ruffinus**, a follower of the Dukes of Milan and Ferrara.

XIX. WORK OF CORRADINI. Flourished between the years 1471 and 1505.

531 **Hercules**, Duke of Ferrara, Modena, and Reggio, of the house of Este.

532 **Dantes Florentinus**. The poet Dante, 1255–1321.

XX. WORK OF GIOVANNI FRANCESCO ENGOLO, of Parma. 1460–1480.

533 **Francesco Sforza.**

534 **Galeazzo Maria Sforza.**

535 **Const. Sforza**, son of Alexander Sforza, Prince of Pesaro, 1475.

536 Reverse. Richly armed knight on horseback.

XXI. WORK OF CARO. Flourished under the emperors Frederick III. and Maximilian, 1470–1500.

537 **Maximilianus**, son of Frederic III., Duke of Austria and Burgundy; afterwards emperor.

538 Reverse. Maria Karoli(na), the letters M M (Maximilianus, Maria), and a crown. This medal commemorates the marriage of Maximilian and the archduchess Maria, daughter of Charles the Bold of Burgundy.

XXII. WORK OF CHRISTOFANO GEREMIA.

539 **Alfonso**, rex regibus imperans et bellorum victor. King Alfonso, of Naples. (See 472.)

540 Reverse. The king crowned by Mars and Bellona.

XXIII. Medals by artists not known. 1430–1500.

541 **Nicholaus Marchio Estensis**, Duke of Ferrara. Died, 1441.

542 **Johannes Boccaccio**, the celebrated author of the Decameron. This medal is the one from which all more recent portraits of Boccaccio have been copied.

543 **Paul II.** Cardinal Paul Barbi, of Venice, was elected Pope in 1465, the occasion of this medal.

544 Portrait of a young man, unknown.

545 Portrait of a man of mature years, unknown.

546 **Alessandro di Gino Vichietti.**

547 **Philippus Strozza**, the rival of the Medici.

548 **Nonina Strozza**, probably the daughter of the foregoing.

549 **Franciscus Lanzilottus Florentinus.**

550 **Giovanni Dandria Dastia.**

551 An unknown young man.

552 A similar portrait.

553 **Victor Pavonius**, private secretary and ambassador of the Duke of Ferrara.

554 **Thaddea Pavonia**, his wife.

555 **Robertus Dantes Castellionensis.**

556 **Giuliano Patricini**, 1460.

557 **Antonio Pizamani.**

558 **Petrus Maria.**

559 **Antonius Spannochius.**

560 **Robertus di Bernardo Nasi.**

561 **Marcilius Ficinus Florentinus**, the most celebrated scholar of his age. Editor and translator of Plato, residing at the court of the Medici, 1433–1499.

562 **Angelus Politianus**, tutor of the sons of Lorenzo de Medici, 1454–1494.

563 **Maria Politiana**, his wife, or sister.

564 **Benedictus Bembo.**

565 **Ursa**, his wife.

566 **Joh. Paulus Ursinus** (Orsini), Count of Atripaldo.

567 **Joh. Aloisius Tusca**, a distinguished jurist, died in 1475.

568 **Calixtus III.**, Pope, 1455–1458.

569 **Paul IV.**, 1555–1559.

570 **Pandulfus Malatesta.**

571 **Gilbertus**, of Bourbon, Count and Dauphin of Auvergne, viceroy of Naples under Louis XII.

572 **Carolus dux Burgundis**, Charles the Bold, 1433–1477.

573 **Fredericus Tertius.** The German emperor Frederic III., when on a visit to Rome in 1469, knighted a number of Italians and Germans. The medal commemorates the event.

574 **Johannes Turuabonus**, uncle of Lorenzo de' Medici.

575 Medal struck on the occasion of the assassination of Julian de Medici, with the inscription, *Luctus publicus*.

576 Reverse. The rescue of Lorenzo de Medici, with the inscription, *Salus publica*.

577 **Laurentius Medicus**, Lorenzo de Medici. Reigned 1472–1492.

578 **Johannes Piores**, of Mirandola, 1472–1492. Though he died so young, he gained a prominent place among the prominent men of his age by his talents and vast learning. The medal was struck in 1490.

579 **Bartholomeus**, of Rovere, Bishop of Ferrara.

580 **Hieronymus Santuccius**, of Urbino. A bishop.

581 **Christoforus Mauro Dux**, doge of Venice, 1462–1471.

582 **Johannes Franciscus**, Marquis of Pallavicini.

583 **Joh. Baptista Ursinus**, of the house of Orsini.

584 **Jacobus Lauredanus.**

585 **Vincentius Mripetro Andrea Filius.**

586 **Franciscus Mripetro Andrea Filius**, ann. xxx.

587 **Johannes Julianus**, apostolic protonotary in the court of Rota in Rome.

588 **Catharine Gonzaga.** Nothing is known of her history.

589 **Alphonsus Atestinus**, of the house of Este; first Duke of Ferrara, husband of Lucretia Borgia.

590 The same a little older.

591 **Hieronymus Ferrariensis**, etc., bust of Savonarola (see 523), taken from a cameo in the cabinet at Florence.

592 **Julianus**, Episcopus Ostiensis, Cardinal Julian, of the house of Rovere, nephew of Pope Sixtus IV., afterwards Pope Julius II., 1503–1513.

593 Reverse. Clemens Episcopus Mimatiensis; also of the house of Rovere, cousin of the foregoing. 1483–1503.

594 **Franciscus Petrarca**, the great poet. 1304–1374.

595 **Aldus Pius Manutius.** Portrait of the celebrated printer of Venice, publisher of the Aldine texts. 1447–1515.

XXIV. WORK OF CARADOSSO, a friend of Benvenuto Cellini.

596 **Bramantes Asdruvaldinus.** 1444–1514. Bramante, the great architect of St. Peter's in Rome.

XXV. WORK OF BENVENUTO CELLINI, a sculptor celebrated especially for his works in gold and silver. 1500–1570.

597 **Cardinal Petrus Bembo.** 1470–1547.

598 Reverse. Pegasus.

599 **Pope Clement VII.**, of the house of Medici. 1523–1534.

600 Reverse. The goddess of peace, the god of war, a temple, and trophies of war.

601 **Francis I.**, king of France. 1515–1547.

602 Reverse. A horseman brandishing a club, a prostrate female figure, an oar, and a globe.

XXVI. WORK OF DOMINICO PAGGINI, a friend of Cellini.

603 **Camillo Peretti**, sister of Pope Sixtus V.

XXVII. WORK OF JOHN PAUL PAGGINI. Lived first at Florence, and afterwards at the court of Philip II. in Madrid.

604 **Hieronyma Sacrata.** 1555.

605 **Hieronyma**, of the house Farnese, Duchess of San Vitale. 1556.

606 **Lucretia de Medici**, Princess of Ferrara, in her fourteenth year. 1558.

607 The same, smaller. 1560.

608 The same, a little altered.

609 **Alfonso**, of the house of Este, hereditary prince, afterwards Prince of Ferrara. 1558.

610 **Bona Sforza de Arragonia**, wife of Sigismund, king of Poland. 1556.

611 **Philip I.**, king of Spain. 1567.

612 **Isabella** of France, wife of the foregoing. 1559.

613 **Anna**, Archduchess of Austria, fourth wife of Philip II. of Spain.

614 **Barbara**, Archduchess of Austria, daughter of Ferdinand I. of Austria, and wife of Duke Alphonso II. of Ferrara. Made in 1565, the date of the marriage.

615 **Eleonora**, sister of the above, married Duke William of Mantua (1561), when the medal was made.

XXVIII. WORK OF VALERIUS BELLI, of Vicenza. Lived mostly at Rome. 1546.

616 **Valerius Bellus Vicentinus.** Portrait of the artist.

XXIX. WORK OF LEON LEONE of Arezzo, hence calling himself Arretinus.

617 **Andreas Doria**, the celebrated Andrew Doria, of Genoa. 1468–1560.

618 Reverse. The portrait of the artist, with a galley behind him, and a chain forming the rim of the medal, — symbols of the service of the artist in the galleys as a punishment for wounding an enemy at Rome. Having been released from this service by Doria, he made the medal in his honor.

619 **Hippolita Gonzaga**, in her sixteenth year. About 1555. See 645.

620 Reverse. The princess as Diana hunting.

621 **Michel Angelo Buonarotti** in his eighty-eighth year, hence in 1562.

622 **Giorgio Vassari** of Arezzo, author of the biographies of Italian artists, and intimate friend of Michel Angelo. 1512–1574.

623 **Antonius Perrenot**, bishop of Arras, afterwards Cardinal Granvella.

624 The same as cardinal.

625 **Philip**, crown prince of Spain, afterwards Philip II. About 1547.

626 **Ferdinand**, Romanorum, imp. electus. As Ferdinand, the brother of Charles V., was elected emperor in 1556, and died in 1564, this medal must have been struck during that period.

XXX. WORK OF POMPEJO LEONE, son of the foregoing artist, and living at the court of Philip II. of Spain, and in the Netherlands.

627 **Carolus**. Don Carlos, eldest son of Philip II., and hero of Schiller's drama of *Don Carlos*. The medal was executed in Spain in his twenty-third year, by order of his father. 1545–1568.

628 **Hercules II.** of the house of Este, fourth Duke of Ferrara.

629 **Ferdinando Cartaldus**, in his eighteenth year.

630 **Lucas**, abbot of St. Bavon, in Ghent, 1559, æt. 66.

631 **Maximillianus Morillon Præpositus Ariensis**. 1563.

632 **Antonius Van Strale**, lord of Merxheim and Dambrugge, in his forty-fourth year. 1565. He was mayor of Antwerp, and was put to death by order of the Duke of Alva.

633 **Philip of Montmorenci,** count of Hoorn, admiral of the Dutch fleet. Put to death in 1565, together with his friend, Count Lamoral Egmont.

634 The same, of smaller size.

635 His wife, **Walburg,** Countess of Nuenar. 1566.

636 The same, smaller.

637 **Viglius Zuichemus,** president of the court of inquisition established in the Netherlands after the arrival of the Duke of Alva. Taken in his forty-ninth year.

638 The same as provost of St. Bavon, and chancellor of the order of the Golden Fleece.

639 **Charles Philippe de Croy,** Marquis de Havre.

640 **Gillis Hoftmann.** 1576.

641 **Justus Lipsius,** æt. 51, the celebrated scholar and antiquarian. 1547–1606.

642 **Jacobus,** Cardinal Sabellus. 1576.

XXXI. WORK OF JACOPO DE TREZZO, one of the most distinguished artists of his time; patronized by Philip II., and by Italian princes.

643 **Isabella,** of Capua, princess of Malfetto, wife of Ferdinand Gonzaga, of Mantua.

644 **Ferdinand Gonzaga,** husband of Isabella, celebrated general of Charles V.

645 **Hippolita Gonzaga,** their daughter. (See 619.)

646 **Philip II.,** of Spain. Struck in 1555, æt. 28.

647 **Mary,** queen of England, 1554–1558, married to Philip II., as his second wife.

648 **Johann Herrera,** architect of Philip II., and builder of the Escurial.

649 **Ferdinand Loffredus,** Marquis of Treviso.

650 **Joh. Franciscus,** Tri(vulgii) mar(chio) Vig(zani) comes. John Francis, marquis of Trivulgio, count of Vigzani.

XXXII. WORK OF NICOLO CAVALLERINO, of Modena.

651 **Guidus Rangonus,** bello paceque insignis.

652 Reverse. Europa on the bull, crowned by the goddess of victory.

653 **Joh. Baptista Malvetius,** eques ac comes Bon(oniensis), æt. 27.

654 **Fr. Alidoxius**, Cardinalis Papiensis Bononiæ Romandiolæque legatus.

655 **Franciscus Guicciardinus**, Guicciardini, the celebrated historian. 1482–1540.

656 **Ber(nardus) Ru(beis)** co(mes) B(evorti) episcopus Tar(visanus) Le(gatus) Bo(noniensis) vi(carius) Gu(bernator) et Præ(fectus).

657 **Altobellus Avaraldus**, episcopus Polensis, etc.

XXXIII. WORK OF FRANCISCO DA SANGALLO, of Rome; lived in Florence until about 1570.

658 His portrait. The inscription calls him sculptor and architect.

659 **Paulus Jovinus** Comensis. Paul Jovinus of Como, the eminent author. 1552.

660 Reverse. A dignified personage, holding a folio volume, is represented as helping a naked figure to rise out of the ground in which it has been buried, thus symbolizing the office of the historian.

XXXIV. WORK OF CESARE DE BAGNO.

661 **Ferdinandus Franciscus Davalus de Aqua Marchio Pisoarlæ III.**

662 **Al(fonsus) Dava(los)** Mar(chio) Gu(astellæ) Cap(itaneus) G(eneralis) Car(oli) V., Imp(eratoris).

663 **Joh. Baptista**, Cas(taldus) dux belli maximus; a celebrated general of Charles V.

664 Reverse. Castaldo on a throne, an eagle, sword, vanquished kings, and suppliant figure.

XXXV. WORK OF JACOPO PRIMAVERA.

665 **Maria Stuart** Regina Scotiæ et Angliæ. Mary, queen of Scotland, 1542–1587.

666 **Elizabeth**, d(ei) g(ratiæ) Angliæ F(ranciæ) et H(iberniæ) Reg(ina). Elizabeth, queen of England.

XXXVI. WORK OF ALESSANDRO CESATI, born in Milan; called Greco, because he inscribed his name in Greek.

667 **Paulus III.**, Pontifex Maximus, an(no) xv. Pope Paul III., in the fifteenth year of his reign. 1549.

668 **Julius III.**, Pontifex Maximus. Anno jubilei, 1550.

669 Reverse. Ganymede watering a lily and repelling the eagle.

670 **Marcellus III.**, Pontifex Maximus. 1555.

XXXVII. Work of Joh. Antonio Rubeis, or de Rossi, of Milan; lived in Florence and Rome.

671 **Pius IV.**, Pontifex Optimus Maximus, in the second year of his reign, 1561.

672 The same, smaller, from a coin.

673 **Paulus IV.**, Pope, 1555–1559.

XXXVIII. Work of Pietro Paolo Galeotto, called Romano; born in Rome, lived in Florence under Cosmo I., 1600.

674 **Jacobus Medices**, Marchio Melegensis et Cæsaris, Capitaneus Generalis, brother of Pope Pius IV., 1559.

675 **Franciscus Taberna**, anno 65.

676 **Joh. Paulus Lomatius** (Lomazzo).

677 **Christophorus Madruzzi**, cardinal and archbishop of Trent, president of the council of Trent, 1545.

XXXIX. Work of Frederigo Bonzagna.

678 **Pius IV.**, Pontifex Maximus. 1559–1565.

XL. Work of Ludovico Parmigiano. Louis of Parma.

679 **Christophorus Madruzzi.**

680 **Gregorius XIII.**, 1572–1585.

681 The same as the foregoing, smaller.

682 **Leo XI.**, 1605.

XLI. Work of Johannes Melonensis, John of Melone.

683 **Johannes Austriæ**, etc. Don John of Austria, natural son of Charles V., and, at the age of twenty, commander of the Christian fleet at the battle of Lepanto. 1573.

684 **Alexander**, Cardinal Farnese.

685 **Elizabeth**, the eldest and favorite daughter of Philip II. of Spain; married Albert, Archduke of Austria. 1566–1633.

686 **Albert**, Archduke of Austria.

687 **Clement VIII.**, 1591–1605.

688 **Paulus V.**, Borghese, 1313.

689 **Sixtus V.**, 1585–1590.

690 **Paulus V.**, 1615.

691 **Gregorius XV.**, 1623.

692 **Urbanus VIII.**, 1631.

XLII. WORK OF GASPARI MOLA; lived in Florence and Rome, 1567.

693 **Maria Magdalena**, etc. Wife of Cosmo II., grand duke of Florence, 1608, died 1631.

694 **John Baptist Castaldus.** Same as 663.

XLIII. WORK OF ALEXANDRO ANNIBALE.

695 The same, with some alterations.

XLIV. WORK OF ANTONIO ABBONDIO; born in Florence, lived at the court of Austria.

696 **Imp. Cæsar Fredericus IV.**, emperor, 1564-1576.

697 **Maximilian II.**, German emperor, 1564–1576.

698 **Maria Imperatrix**, his wife, daughter of Charles V., 1575.

699 **Rodolphus II.**, Rom(anus) Imp(erator) et Aug(ustus). On the rim, NN; AB; 1576–1612.

700 **Apollonius Menabenus**, Doctor Physicus.

701 **Cæsar.**

702 **Dux Johannes Fredericus** Captivus. John Frederic, Duke and elector of Saxony, head of the Protestant league of Smalkalde, signed in 1636; made prisoner by Charles V. in 1647. Died in 1654. He was liberated on condition of giving up the title of elector, but could not be induced to renounce Protestantism.

703 The same, with the inscription, Allein evangel ist on verbust, — the gospel alone is without loss, — alluding to his yielding up all else.

704 **Elizabeth**, Dei gratia ducissa Saxoniæ. The Duchess of Saxony, his wife.

705 **Effigies Hieronymi Scottii Placentini.** An adventurer of the second half of the sixteenth century, well received at various European courts on account of his fine appearance and prepossessing manners.

706 **Alosius** princeps dux Montis Alti, etc. Alois, Duke of Montalti et Alcala, Viceroy of Sicily.

XLV. WORK OF ALFONSO RUSPAGIORE.

707 **Emanuel Philibertus**, Dux Saboidiæ. Emanuel Philibert, Duke of Savoy.

708 **Petrus Machiæ Lugiensis.** Portrait of a young man in a Spanish state dress.

709 **Maria de Guillet,** Contessa de Pancallieri.

Class Second. — Works of Unknown Artists, A.D. 1500–1600.

710 **Leo X.,** Pontifex Maximus. One of the best portraits of this Pope; perhaps by Sangallo. 1513–1521.

711 **Catharina Sforza,** etc., a princess of masculine character, who defended Rimini at the head of the garrison for several months, until the siege was raised. She died at the beginning of the sixteenth century.

712 **Divus Sigismundus,** etc. As King Sigismund of Poland was married in 1518, in his sixty-first year, to Bona Sforza, daughter of the Duke of Milan, the medal was probably made in that year.

713 **Ludovicus** rex Hungariæ; obiit anno 1526. He fell in battle against the Turks in his twentieth year.

714 **Johannes Medices,** etc. Giovanni de Medici, killed in a skirmish by the celebrated German general, Georg Frunsberg, 1526.

715 **Hector Podochalarus.**

716 **Ottavio Farnese,** etc. Duke Ottavio Farnese of Parma, and Margaretta of Austria, a natural daughter of Charles V. A medal probably struck on the occasion of their marriage, when the duke was at the age of nineteen, and the bride sixteen.

717 **Ludovico Ariosto,** the great poet, was born in 1474, and died in 1533. The medal was probably struck the year of his death.

718 **Petrus Grimani,** etc., knight of the order of the Templars of Jerusalem, prior of the knights of Hungary.

719 **Constantinus Cominatus.**

720 **Fra. Mignanelius** Epis(copus) Luc(ensis) Bon(oniensis) C(ancellarius) Vic(arius).

721 **Sigismundus Gonzaga** Card(inalis) Man(tuæ) Leg(atus).

722 **Philip** rex Castiliæ, et **Ferdinandus** rex Hungariæ et Bohemiæ. Both in the same costume, with Spanish hats. Philip the Beautiful, only son of the emperor Maximilian I., and his second son, afterwards Emperor Ferdinand I. The medal must date subsequently to 1527, when Ferdinand was made king of Hungary.

723 **Ferdinand**, Archduke of Austria, brother of the emperor Charles V.

724 **Count Egmont**, 1522–1563.

725 **Andreas Venturus.**

726 **Johannes Manellus**, Florentinus civis, æt. 19.

727 **Jo. Baptista Rhamnusius.**

728 **Hieronymus Fracastorius.**

729 **Martinus de Hanna.**

730 A portrait, supposed by some to be that of **Theodore Beza**, but not with good reason. 1519–1605.

731 **Antonius Læva**, the general of Charles V., who commanded in the battle of Pavia (1527), and took Francis I. prisoner, and in consequence was made viceroy of Italy.

732 **Francis I.**, king of France. Reigned 1515–1547.

733 **Alexander Medici**, who became, in 1531, Duke of Florence, and was assassinated in 1537.

734 **Pope Julius II.**, 1503–1513.

735 The same in velvet cap.

736 **Pope Leo X.**, 1513–1521.

737 **Gonsalvo III.**, Duke of Cordova, the great commander, 1443–1515.

738 **Hippolitus** of Este, Cardinal of Ferrara.

739 **Charles V.**, crowned as emperor.

740 **Charles V.**, 1519–1558.

741 **Cosmo d' Medici**, second Duke of Florence, 1609.

742 **Francis I.** Reigned 1515–1547.

743 **Joanna** of Austria, daughter of Charles V.

744 **Sigismund Augustus**, king of Poland, 1561.

745 **Catharina**, his wife, daughter of the emperor Ferdinand I.

746 **Philip II.** of Spain, 1527–1598.

747 The Duke of Alba, **Ferdinand** of Toledo, 1508–1582.

748 **Benvenuto Cellini**, 1500–1570.

749 **Alexander Picolomini.**

750 **Baptista Spinola**, Genoese general in the service of Spain, 1569–1630.

751 **Charles Borromeo**, the celebrated archbishop of Milan, 1534–1538.

752 **Joh. Vallesa**, one of the most eminent grand masters of the Templars.

753 **Claudius de Aquaviva**, general of the Society of Jesus, from 1581 to 1607.

754 **Alexander Farnese**, general of Philip II. in the Netherlands.

755 Unknown portrait.

756 **Paulus Sarpius**, the celebrated Venetian historian, 1552–1622.

757 **John**, Cardinal Salviati.

758 **Nicolas** of Vicenza.

759 **Ignatius Loyola**, founder of the order of the Jesuits, 1491–1556.

760 **Diana** of Mantua.

761 **Octavius Vestius**, jurist, 38.

762 **Jacobus Gavanus**, aurifaber. James Gavanus, goldsmith.

763 **Francis Bonnatus** of the grand council of St. Mark.

764 **Dominico Fontana** (1543–1607), the architect and engineer who raised the obelisk in front of St. Peter's, under Pope Sixtus V.

765 **Georgius Castriota**, the Greek patriot who so bravely resisted the Turks. 1401–1467.

766 **Ludovicus Torres**, archbishop of Palermo.

767 **Ferdinand** of Toledo, Duke of Alva, 1508–1582.

768 **Hosius**, the celebrated bishop of Ermeland.

769 **Petrus Aretinus**, Peter of Arezzo.

770 **Andreas Gritti**, doge of Venice, 1523–1538.

771 **Hieronymus Carapta**, 1600–1650. One of the generals of Ferdinand II. at the beginning of the Thirty Years' War.

772 **Franciscus de Sales**, celebrated Jesuit, 1610.

773 **Rutilius Gacius**, 1615.

774 **Bilibaldus Pirkheimer** and **Albert Durer**.

775 **Albert Durer**, æt. 56; 1471–1528.

776 **Pirkheimer**, 1470–1531.

777 **Durer and his Family**.

778 **Durer's Wife**, 1508.

779 **Erasmus**, 1514.
780 Female portrait, unknown.
781 Female portrait, unknown.
782 **Ferdinand**, king of Hungary and Bohemia, 1539.
783 **Conrad Peutinger**, æt. 37; 1465–1547.
784 The same, smaller.
785 The same, æt. 60.
786 **John Klainmuhler**, physician, æt. 54; 1527.
787 **Peter Haintzel**, citizen of Augsburg.
788 **Joachim**, elector of Brandenburg, 1530.
789 **Bonaventura** of Eck, 1528.
790 **Caspar Pircker**, 1526.
791 **Matthew Schwartz Augustanus**, 1527.
792 **Ambrose Hechsthier** of Augsburg, 1527.
793 **Caspar Winuntzner.**
794 **John Frederic**, elector of Saxony, æt. 32; 1537–1548.
795 **Charles V.**, 1537.
796 **Florida Ulricha.**
797 Unknown.
798 **Jacob Fugger**, banker, of Augsburg, 1530.
799 **John Wenck**, twenty-sixth abbot of Heilbroun, æt. 41.
800 Reverse of No. 798.
801 **Matthew Charles Gurcens** of Salzburg.
802 **Ann Colbin**, 1526.
803 **Sebaldus Pfintzing**, 1500.
804 **Enndres**, æt. 27.
805 **Lucretia de' Medici**, Princess of Ferrara.
806 **Margarita A. Firmian**, wife of Caspar A. Fruntzberg.
807 **Frederic I.**, king of Denmark, 1530.
808 **Alexander Martin.**
809 **Joachim**, Margrave of Brandenburg, æt. 35.
810 **Dietrich Freiherr**, Lord of Steirmark.
811 **Conrad Peutinger.** (See 783.)
812 **George Ilsung von Tratsburg**, Ritter.

813 **Hans von Obernitz**, Ritter, 1525.

814 **Michael Otto**, of Achterdingen, officer of Maximilian I. and Charles V.

815 **Leonard Cobolt**, 1552.

816 **Lucas Hanolt**, 1519.

817 **Alexander Swartz**, æt. 40.

818 **Balthazar Fruntzperg**, æt. 23.

819 **Lucia Dorerin**, "the tenth of the Muses and the glory of Germany," 1522.

820 **Wolf Reczel**, 1525.

821 **Barbara**, wife of R. Fihingen.

822 **Lucas Syczingen**, æt. 72.

823 **George Hermann**, æt. 35.

824 **Hieronymus Holtschuer.**

825 **Peter Myszkowskidemir**, bishop of Cracow.

826 **Nicholas Zebrzidowski**, Russian general.

827 **Albert** of Lascho.

828 **Hans Neukomm**, æt. 31; 1526.

829 **John Hoffmann**, abbot of Admon.

830 **Joherg Revaco**, æt. 19.

831 **Gervicus**, abbot of Weingarten, æt. 34.

832 The same.

833 **Frederic**, abbot of St. Ægidius, æt. 42.

834 **Colman Helmschmid**, æt. 62; 1532.

835 **Warkara Reczlin**, 1525.

836 **George Doxanus**, Knight of Silesia.

837 Portrait with the inscription, "Dulce bellum inexperto," war is pleasing to him who has not tried it.

838 SS. Theol(ogiæ) D(octor) Eccl(esiæ) Ulmen(sis) Superin-(tendens), æt. 51. No name.

839 **Leonard Hobner**, 1557.

840 **John**, Lord of Epstein and Mintzenberg, Count of Dietz.

841 Without name.

842 **Carl Wolfgang**, of Porrendorf.

843 **Jacob Muffel,** æt. 22.
844 **Lawrence Stauber,** æt. 33.
845 **D. John Rantzon,** Knight of the Golden Fleece.
846 **Felicitas Mairen,** æt. 32; 1553.
847 **Barbara Welserin.**
848 **Heinrich Scheril,** æt. 61.
849 **Raymond Fugger,** of Augsburg, æt. 40.
850 **Cristof Furer,** æt. 47.
851 "*Treu und Willig.*" No name.
852 **Hans Hauschel.**
853 **George Hermann, Conrad Maier,** and **Heney Ribisch.**
854 Unknown.
855 Unknown.
856 **Ulrich Zwingle,** æt. 48.
857 **Martin Pfinczing,** of Henfenfelt.
858 **Walter von Cron,** master of the Teutonic order of knights.
859 **Gaspar Hedio,** Doctor Evangelii, æt. 48.
860 **Catarina von Loxan,** æt. 19.
861 **Verite Marg,** female head.
862 "*Got Vormack Alledinck,*" 1540.
863 **Magdalena Sigmarin.**
864 **Sophia Galbrin,** 1538.
865 **Katharina Volkamer,** æt. 27.
866 **Æmilia,** Marchioness of Brandenburg.
867 Unknown.
868 Unknown.
869 **Ursula Seifridt Pfintzingen,** æt. 34.
870 **Niclas Kholnpock,** æt. 31; 1531.
871 **Die Margreta Hans Gwandtschneiderin.**
872 **D. Achilles Purm,** of Lindau.
873 **George A. Drattenbach.**
874 **Philip,** Count Palatine, Duke of Bavaria, 1522. Same as 970.
875 **Wolf von Werendorp.**
876 **Henry,** Count of Wildbald, Thumherr of Bamberg, etc.

877 "*Spes mea in Deo.*" No name.
878 **John Guttenberg,** 1450-1526.
879 **Sebastian,** Count of Ortenberg.
880 Reverse of 879. "*Aller heiligste Mutter, hilf du.*"
881 **Adolphus Occo Friese,** M.D.
882 **John Nuedorffer,** Arithmetician, æt. 22; 1520.
883 **Thomas More,** Lord Chancellor of England, 1480-1535.
884 **Ferdinand Cortes,** æt. 42; 1529.
885 **Francis von Sicking,** counsellor and captain of Charles V., 1521.
886 The same, smaller.
887 **George Olinger,** æt. 69; 1556.
888 **Michael von Mergetheim.**
889 Portrait of a child.
890 **Wenceslaus Beyer** of Bohemia.
891 **Wolff Swerienn,** æt. 70.
892 **Simon** of Liebenstein, Chancellor of Spires, 1520.
893 **Anna,** his wife, 1524.
894 The same, æt. 30.
895 **Sixtus Forster,** æt. 50; 1521.
896 **Henry,** Abbot of Eppendorf, æt. 29; 1524.
897 **Maria,** Countess of Holbeck, æt. 25.
898 **Maria Georg Ffintzingen.**
899 Same as 890.
900 **Jerome Rotengarter,** æt. 24.
901 **John Petreius,** printer, 1540.
902 **Christof Tetzel.**
903 **Wilhelm Weidolt.**
904 **Bertholt,** Count of Hennenberg.
905 **Christian,** King of Norway, 1559.
906 **Wolfsgang Paler,** æt. 71; 1575.
907 **John** of Austria, æt. 63.
908 **Frederic,** Count Palatine, elector.
909 **John Paul Zuponus Palarinus.**

910 **Ludwig Holtzschuer**, æt. 31.

911 **Tilomanus Hertwig**, jurist.

912 **Casimir**, Margrave of Brandenburg, 1520.

913 **John Schorn**, advocate, æt. 48.

914 **Felicitas Forster**, 1527.

915 **Martin Luther**. "Got bin ich geborn, Got leb ich, Got stirb ich."

916 **Martin Bucer**, æt. 53; 1491–1551.

917 "*Noli avertere faciem tuam ab vili paupere.*" Portrait, with no name.

918 **Leonard Freuherr** zu Vells, Hofmeister.

919 **Lawrence Teuchse** of Bomersfeld, 1530.

920 **Jerome Appelbeck**, æt. 30; 1541.

921 **Melchior**, Bishop of Wirtsburg, æt. 42.

922 **Barthel Beham**, painter, of Nuremburg, æt. 40, 1540, the year of his death.

923 **Ulrich Starck**, æt. 46; and **Katarina**, æt. 38.

924 **Paul Gierstner**, æt. 40; 1525.

925 **John Wagner**, æt. 28; 1532.

926 **Seifrid Pfinzingen**, æt. 47.

927 **George Herman**, æt. 38.

928 **Anna Ekhamer**, æt. 45; 1540.

929 **Augustus**, Elector of Saxony, 1553–1586.

930 **Frederic William**, Duke of Saxony.

931 **Augustus**, Elector of Saxony, 1553–1586.

932 **John**, Duke of Saxony. Son of George.

933 **Henry**, Duke of Saxony. Son of George.

934 **Augustus**, Elector of Saxony. Same as 929.

935 **Christian, George**, and **Augustus** of Saxony, in childhood.

936 **Albert**, Duke of Saxony, son of Frederic, 1443–1490.

937 **Maurice**, Duke of Saxony.

938 **Sophia**, Marchioness of Brandenburg.

939 **Joachim Frederic**, Elector of Brandenburg, 1598–1608.

940 **Christian A. Carolowig.**

941 **Sabina**, Duchess of Brandenburg.
942 **John**, Margrave of Brandenburg, 1869.
943 **John George**, Prince Elector of Brandenburg, 1572.
944 **Christian**, Elector of Saxony, 1606.
945 **Frederick Ulrich**, Elector of Brunswick.
946 **John Conrad**, Bishop of Enstellen.
948 **Regina Christina**, 1632–1654.
949 **Gonsalvo**, the great commander, 1443–1515. (See 737.)
950 **Francis** of Moncata, governor of Belgium.
951 **George Frederic**, Margrave of Brandenburg.
952 **John Charles Ernest**, Margrave of Brandenburg.
953 **Hinrich Diner**.
954 **Andrea Gaill**, imperial counsellor, 1532.
955 **Julius Geyder** of Heroitzberg, æt. 63; 1594.
956 **Barbara Martin Pfinzinberg**, æt. 49; 1570.
957 **Ludwig**, Elector of Bavaria, 1526.
958 Unknown.
959 **Tycho Brahe**, æt. 49.
960 **Ludwig**, Elector of Bavaria, 1557.
961 **Eliza**, Countess Palatine.
962 Unknown.
963 **Matthias Schillher**, æt. 49.
964 **Anna Matthias Schilherrin**, æt. 53.
965 **Hans Vollandt Dereiter**, æt. 71.
966 **David Kreuser**, æt. 46.
967 **William**, Prince of Orange, 1570.
968 **John, Ernest**, and **Bernhart**, Princes of Anhalt, 1569.
969 **Paul Braun**, 1584.
970 **Philip**, Count Palatine, Duke of Upper and Lower Bavaria. Same as 874.
971 **Susan**, Marchioness of Brandenburg, 1525.
972 "*Dominus Mihi Adjutor Quem Timebo.*" No name.
973 **Margaret**, Marchioness of Brandenburg, æt. 20.
974 **George**, Margrave of Brandenburg.

975 **Albert,** Count of Brandenburg.
976 **Francis,** Duke of Brunswick and Luneburg.
977 **Julius,** Bishop of Wurtzburg.
978 **Frederic III.** and his son **Maximilian,** Emperors of Germany, 1475.
979 **Paulus** of Berestenn, æt. 75; and **Volckrera Nicolai,** æt. 69.
980 **Frederic,** Duke of Saxony.
981 **John Frederic,** Elector of Saxony, 1532–1548.
982 **Christian,** Duke of Wurtemberg, æt. 45.
983 **Hedwig,** Marchioness of Brandenburg.
984 "*Semper laus ejus in ore meo.*" No name.
985 **Ludwig,** Count Palatine, Prince Elector of Bavaria, 1526.
986 **Henry,** Count Palatine, 1518.
987 **Catarina Chieregata.**
988 "*Te amo ut propriam animam.*" No name. 1541.
989 **Anna,** Queen of Hungary and Bohemia.
990 **Ludwig,** Count Palatine, æt. 57.
991 **Otto Heinrich,** Count Palatine.
992 **Frederic III.,** Elector of Saxony, 1486–1525.
993 **Emilia,** Marchioness of Brandenburg.
994 **William,** Margrave of Brandenburg, 1525.
995 **Casimir,** Margrave of Brandenburg, 1525.
996 **Otto Heinrich.** Same as 991; æt. 56.
997 Same as the above.
998 The same.
999 No name.
1000 **Albert,** Margrave of Brandenburg.
1001 Same as 997.
1002 "*Semper laus ejus in ore meo.*" Æt. 65. Same as 984.
1003 **Maximilian I.,** 1459–1519.
1004 Same as 997.
1005 **Charles V.,** 1509–1558.
1006 **Maximilian I.,** on a richly caparisoned horse.
1007 **Dorothea,** Countess Palatine.

1008 **Maximilian I.**, with sceptre and sword.

1009 **John George**, Margrave of Brandenburg, 1608.

1010 **Elizabeth Sophia**, Marchioness of Brandenburg.

1011 **Christian IV.**, King of Denmark, 1577–1648.

1012 **Anna Catarina**, wife of the foregoing.

1013 **Henry**, Count Palatine.

1014 **John Sigismund**, Margrave of Brandenburg.

1015 **George William**, Duke of Brandenburg.

1016 **Maria Eleonora**, Queen of Sweden, wife of the following.

1017 **Gustavus Adolphus**, King of Sweden, 1630.

1018 **Christian**, Elector of Saxony, and his wife, 1586–1591.

1019 **Matthias**, Emperor of Germany, King of Bohemia and Hungary, 1612–1619.

1020 **Ernest**, Margrave of Cassel.

1021 **Christian IV.**, King of Denmark, 1648.

1022 **Joseph Kœnig**, 1535–1602.

1023 **Bernhard**, Grand Duke of Saxe Weimar.

1024 The same, older.

1025 **John Casimir**, Duke of Saxony, 1525–1532.

1026 "*Conjuges L annorum posteris monumentum reliquerunt.*" A golden wedding medal. 1631. No name.

1027 **Frederick III.**, King of Denmark.

1028 "*Verbum domini manet in æternum.*" 1538. No name.

1029 **Margaret**, Princess of Austria.

1030 **Cosmo II.**, fourth Grand Duke of Tuscany, 1608.

1031 **Maria Magdalena**, of Austria, wife of Cosmo.

1032 **Nicholas**, eighth Marquis of Neufville, Marshal of France, 1651.

1033 **Victor Amadeus**, Duke of Savoy, 1606.

Class Third.— Popes and Sovereigns of Europe.

THE POPES OF ROME.

1034 Martin V., Colonna, 1417–1431.

1035 Eugene IV., Condolmieri, 1431–1447.

1036 Nicholas V., Sarzana, 1447–1455.

1037 Calixtus III., Borgia, 1455–1458.

1038 Pius III., Piccolomini, 1458–1464.

1039 Paul II., Barbo, 1464–1471.

1040 Sixtus IV., Rovere, 1471–1484.
1041 Innocent VIII., Cibo, 1484–1491.
1042 Alexander VI., Borgia, 1492–1503.
1043 Pius III., Piccolomini, 1503 (26 days).
1044 Julius II., Rovere, 1503–1513.
1045 Leo X., Medici, 1513–1521.
1046 Adrian VI., Adrian, 1522–1523.
1047 Clement VIII., Medici, 1523–1534.
1048 Paul III., Farnese, 1534–1549.
1049 Julius III., Ciocchi, 1550–1555.
1050 Marcellus II., Cervini, 1555 (22 days).
1051 Paul IV., Caraffa, 1555–1559.
1052 Pius IV., Medici, 1559–1565.
1053 Pius V., Ghislieri, 1566–1572.
1054 Gregory XIII., Buoncampagni, 1572–1585.
1055 Sixtus V., Peretti, 1585–1590.
1056 Urban VII., Castagno, 1590 (12 days).
1057 Gregory XIV., Sfrondrati, 1590–1591.
1058 Innocent IX., Facchinetti, 1591 (2 months).
1059 Clement VIII., Aldobrandini. 1591–1605.
1060 Leo XI., Medici, 1605 (26 days).
1061 Paul V., Borghese, 1605–1621.
1062 Gregory XV., Ludovisi, 1621–1623.
1063 Urban VIII., Barberini, 1623–1644.
1064 Innocent X., Pamfili, 1644–1655.
1065 Alexander VII., Chigi, 1655–1667.
1066 Clement IX., Rospigliosi, 1667–1669.
1067 Clement X., Altieri, 1670–1676.
1068 Innocent XI., Odescalchi, 1676–1689.
1069 Alexander VIII., Ottoboni, 1689–1691.
1070 Innocent XII., Pignatelli, 1691–1700.
1071 Clement XI., Albani, 1700–1721.
1072 Innocent XIII., Conti, 1721–1724.
1073 Benedict XIII., Orsini, 1724–1730.
1074 Clement XII., Corsini, 1730–1740.
1075 Benedict XIV., Lambertini, 1740–1758.
1076 Clement XIII., Rezzonico, 1758–1769.
1077 Clement XIV., Ganganelli, 1769–1774.
1078 Pius VI., Braschi, 1775–1798.
1079 Pius VII., Chiaramonti, 1800–1823.
1080 Leo XII., Della Genga, 1823–1829.
1081 Pius VIII., Castiglione, 1829–1830.
1082 Gregory XVI., Cappellari, 1831–1846.
1083 Pius IX., Feretti, 1846–1878.

EMPERORS OF GERMANY AND AUSTRIA.

1084 Frederic III., 1452–1493.
1085 Maximilian I., 1493–1519.
1086 Charles V., 1519–1558.
1087 Ferdinand I., 1558–1564.
1088 Maximilian II., 1564–1576.
1089 Rudolph II., 1576–1612.
1090 Matthias, 1612–1619.
1091 Ferdinand II., 1619–1637.
1092 Ferdinand III., 1637–1657.
1093 Leopold I., 1657–1705.
1094 Joseph I., 1705–1711.
1095 Charles VI., 1711–1740.
1096 Charles VII., rival of Maria Theresa, 1742–1745.
1097 Francis I., 1745–1765.
1098 Maria Theresa, 1740–1780
1099 Joseph II., 1765–1790.
1100 Leopold II., 1790–1792.
1101 Francis II., Emperor of Germany, 1792–1806; of Austria, 1804–1835.

SOVEREIGNS OF FRANCE.

1102 Charles VI., 1380–1422.
1103 Charles VII., 1422–1461.
1104 Louis XI., 1461–1483.
1105 Charles VIII., 1483–1498.
1106 Louis XII., 1498–1515.
1107 Francis I., 1515–1547.

1108 Henry II., 1547–1559.
1109 Francis II., 1559–1560.
1110 Charles IX., 1560–1574.
1111 Henry III., 1574–1589.
1112 Henry IV., 1589–1610.
1113 Louis XIII., 1610–1643.
1114 Louis XIV., 1643–1715.
1115 Louis XV., 1715–1774.
1116 Louis XVI., 1774–1793.
1117 La Republique, 1793–1804.
1118 Napoleon I., 1804–1814.
1119 Louis XVIII., 1814–1824.
1120 Charles X., 1824–1830.
1121 Louis Philippe, 1830–1848.
1122 Napoleon III., 1852–1870.

SOVEREIGNS OF ENGLAND.

1123 Henry VII., 1485–1509.
1124 Henry VIII., 1509–1547.
1125 Edward VI., 1547–1553.
1126 Mary, 1553–1558.
1127 Elizabeth, 1558–1603.
1128 James I., 1603–1625.
1129 Charles I., 1625–1649.
1130 Cromwell, Protector, 1658.
1131 Charles II., 1649–1685.
1132 James II., 1685–1689.
1133 William III. and Mary II., 1689–1702.
1134 Anne, 1702–1714.
1135 George I., 1714–1727.
1136 George II., 1727–1760.
1137 George III., 1760–1820.
1138 George IV., 1820–1830.
1139 William IV., 1830–1837.
1140 Victoria, 1837——.

SOVEREIGNS OF PRUSSIA.

Electors of Brandenburg.

1141 Joachim I., 1499–1535.
1142 Joachim II., 1535–1571.
1143 John George, 1571–1588.
1144 Joachim Frederic, 1598–1608.
1145 John Sigismund, 1609–1619.
1146 George William, 1619–1640.
1147 Frederic William, the great Elector, 1640–1688.

Kings.

1148 Frederic I., Elector, 1688–1701—King, 1701–1715.
1149 Frederic William I., 1713–1740.
1150 Frederic II., the Great, 1740–1786.
1151 Frederic William II., 1786–1797.
1152 Frederic William III., 1797–1840.
1153 Frederic William IV., 1840–1861.
1154 William III., 1861——, elected Emperor Germany, 1871.

SOVEREIGNS OF SAXONY.

Electors.

1155 Frederic the Wise, 1486–1525.
1156 John, 1525–1532.
1157 John Frederic the Magnanimous, 1532–1548.
1158 Maurice, 1548–1553.
1159 Augustus I., 1553–1586.
1160 Christian I., 1586–1591.
1161 Christian II., 1591–1611.
1162 John George I., 1611–1656.
1163 John George II., 1656–1680.
1164 John George III., 1680–1691.
1165 John George IV., 1691–1694.
1166 Frederic Augustus I. of Saxony; Augustus II. of Poland, 1694–1733.
1167 Frederic Augustus II. of Saxony; Augustus III. of Poland, 1733–1763.
1168 Frederic Christian, 1763.

Kings.

1169 Frederic Augustus III., as Elector, 1763–1806; with the title of King Frederic Augustus I., 1806–1827.
1170 Antony, 1827–1836; Frederic Augustus II., 1836–1854.
1171 Antony and his Wife.
1172 John, 1854——.

SOVEREIGNS OF RUSSIA.

1173 Alexis Michaelowitch and his Wife, 1645–1672.
1174 Peter I., the Great, 1672–1725.
1175 Catharine I., 1725–1727.
1176 Peter II., 1727–1730.

1177 Anna, 1730–1740.
1178 Elizabeth, 1740–1762.
1179 Catharine, 1762–1796.
1180 Paul I. and his Wife, 1796–1801.
1181 Alexander I., 1801–1825.
1182 Nicholas, 1825–1855.

KINGS OF POLAND.

1183 Sigismund I., 1506–1548.
1184 Sigismund or Augustus I., 1548–1572.
1185 Henry III., 1572–1574.
1186 Stephen, Bathori, 1574–1586.
1187 Sigismund III., 1587–1632.
1188 Ladislaus IV., 1632–1648.
1189 (*a*) John I., Casimir, 1648–1669.
1189 (*b*) The same.
1190 John II. (?) Michael, 1669–1673.
1191 (*a*) John III., Sobieski, 1673–1695.
1191 (*b*) The same.
1192 Augustus II., same as 1166, 1697–1733.
1193 Stanislaus I., the claimant against Augustus II., 1706–1709.
1194 Augustus III., 1733–1763.
1195 Stanislaus II., Augustus, 1764–1794.

KINGS OF SWEDEN.

1196 Gustavus I., Vasa, 1523–1560.
1197 Eric XIV., 1560–1568.
1198 John III., 1568–1592.
1199 Sigismund II., Sig. III. of Poland, 1592–1602.
1200 Charles IX., 1604–1611.
1201 Gustavus II., Adolphus, 1611–1632.
1202 Queen Christina, 1632–1654.
1203 Charles X., 1654–1660.
1204 Charles XI., 1660–1797.
1205 Charles XII., 1697–1780.
1206 Ulrica Eleonora, 1718–1720.
1207 Frederic VI., Adolphus, 1720–1771.
1208 Gustavus III., 1771–1792.
1209 The Crown Prince Adolph Frederic (same as 1207), and his Wife Louise.
1210 The Crown Prince Gustavus, afterwards Gustavus IV., 1792–1809.
1211 Charles XIII., 1809–1818.
1212 Charles XIV., Bernadotte, 1818–1844.
1213 Oscar, Crown Prince, afterwards King Oscar I., 1844–1859.

Class Fourth.

This division contains a small number of medallions of ancient mythical and historical heads and a few mediæval portraits, but is made up chiefly of the portraits of modern historical personages.

1214 Minerva.
1215 Archimedes, B.C. 287–212.
1216 Marcus Aurelius, Emperor, A.D. 161–180.
1217 Augustus, B.C. 63–A.D. 14.
1218 Fabius Cunctator, B.C. 202.
1219 Hannibal, B.C. 247–183.
1220 Unknown.
1221 Unknown.
1222 Cicero, B.C. 106–43.
1223 Plato, B.C. 428–389.
1224 Unknown.
1225 Vitruvius, B.C. 46.
1226 St. Benedict, 500.
1227 Abelard, 1079–1142.
1228 Heloise, 1101–1164.
1229 Roger Bacon, 1214–1294.
1230 Boccaccio, 1313–1375.
1231 Gioja Flavio, 1400.
1232 Schwartz, Berthold, 1330.
1233 Lauler, John, 1290–1361.
1234 Wicliffe, 1324–1387.
1235 Bramante, 1444–1514.
1236 Columbus, 1436–1506.
1237 Comines, Phil. de, 1445–1509.
1238 Gutenberg, 1400–1468.
1239 Huss, John, 1373–1415.
1240 Savonarola, Jerome, 1452–1498.

1241 Alba, 1508–1582.
1242 Bacon, Francis, 1561–1626.
1243 Bayard, 1476–1524.
1244 Bembo, 1470–1547.
1245 Brahe, Tycho, 1546–1601.
1246 Bucer, Martin, 1491–1551.
1247 Camden, 1561–1623.
1248 Camoens, 1524–1579.
1249 Coligny, Admiral, 1517–1572.
1250 Copernicus, 1473–1543.
1251 Cortez, 1485–1554.
1252 Cranach, Lucas, 1472–1553.
1253 Durer, Albert, 1471–1528.
1254 Erasmus, 1465–1536.
1255 Fugger, Jacob, 1459–1525.
1256 Raimund, 1489–1535.
1257 Goujon, Jean, 1552.
1258 Guise, Francis de, 1519–1563.
1259 Loyola, Ignatius, 1491–1556.
1260 Macchiavelli, 1469–1527.
1261 Melanchthon, 1497–1560.
1262 Montaigne, 1533–1592.
1263 Palladio, 1518–1580.
1264 Rabelais, 1483–1553.
1265 Saxony, Maurice of, reigned 1548–1553.
1266 Sickingen, Franz von, 1481–1523.
1267 Sully, 1560–1641.
1268 Vallette, John of, about 1565.
1269 Zwingle, 1484–1531.
1270 Arnault, Antoine, 1612–1694.
1271 Bayle, Peter, 1647–1706.
1272 Bernini, 1578–1680.
1273 Bossuet, 1627–1704.
1274 Bourdaloue, 1632–1704.
1275 Cervault, 1547–1616.
1276 Colbert, 1619–1683.
1277 Conde, Prince Louis, 1621–1686.
1278 Congreve, W. M., 1670–1729.
1279 Corneille, Pierre, 1606–1684.
1280 Cromwell, 1599–1658.
1281 Duquesne, 1610–1688.
1282 Fenelon, 1651–1715.
1283 Flechier, 1632–1710.
1284 Galileo, 1564–1642.
1285 Gassendi, 1592–1655.
1286 Grotius, Hugo, 1583–1645.
1287 Harvey, Wm., 1578–1655.
1288 Heinsius, Daniel, 1580–1655.
1289 Kepler, John, 1571–1630.
1290 Labruyere, 1639–1696.
1291 Lafontaine, 1621–1695.
1292 Laud, Abp., 1573–1645.
1293 Lebrun, Charles, 1618–1690.
1294 Locke, 1632–1704.
1295 Lopez de Vega, 1562–1635.
1296 Mansard, 1645–1708.
1297 Mazarin, Cardinal, 1602–1661.
1298 Milton, 1608–1694.
1299 Mole, Matthew, 1584–1665.
1300 Moliere, 1620–1673.
1301 Molinos, 1640–1696.
1302 Newton, Isaac, 1642–1727.
1303 Oxenstiern, 1583–1654.
1304 Pascal, 1623–1662.
1305 Poussin, Nicholas, 1594–1665.
1306 Racine, 1639–1699.
1307 (*a*) Regnard, 1647–1709.
1307 (*b*) Richelieu, 1585–1642.
1308 Rembrandt, 1606–1669.
1309 Rubens, 1577–1640.
1310 Ruyter, M. A. de, 1607–1676.
1311 Schomberg, Marshal, 1616–1690.
1312 Sevigne, Mad. de, 1626–1696.
1313 Tilly, 1559–1632.
1314 Tromp, Martin, 1579–1691.
1315 Turenne, 1611–1675.
1316 Van Dyck, 1599–1640.
1317 Vauban, 1633–1707.
1318 Wallenstein, 1583–1634.
1319 Witt, John, and Cornelius De, 1625–1672.
1320 D'Alembert, 1717–1783.
1321 Addison, Joseph, 1672–1719.
1322 D'Agnesseau, Henry Francis, 1668–1751.
1323 Alfieri, 1749–1803.
1324 Bailly, Silvan, 1736–1793.
1325 Bruhl, Henry, 1700–1763.
1326 Buffon, 1707–1788.
1327 Campan, Mad., 1752–1822.
1328 Charette, 1763–1796.
1329 Chesterfield, Philip Stanhope, 1699–1773.
1330 Cook, Capt. James, 1728–1779.
1331 Cornwallis, Lord, 1738–1805.
1332 David, Jacques Louis, 1758–1825.
1333 Diderot, Denis, 1713–1784.
1334 Epee, Abbe de l', 1712–1789.
1335 Eugene, Prince, 1663–1736.

1336 Fleury, Cardinal, 1653–1743.
1337 Fontenelle, 1657–1757.
1338 Fox, Charles James, 1748–1806.
1339 Galvani, 1737–1798.
1340 Garrick, David, 1716–1779.
1341 Genlis, Mad. de, 1746–1830.
1342 Gluck, 1714–1787.
1343 Handel, Geo. Fred., 1685–1759.
1344 Haydn, Joseph, 1732–1809.
1345 Hoche, Lazarus, 1768–1797.
1346 Johnson, Samuel, 1709–1784.
1347 Kant, Emmanuel, 1724–1804.
1348 Kaunitz, 1711–1794.
1349 Kleber, 1753–1800.
1350 Klopstock, 1724–1803.
1351 Kosciusko, 1753–1817.
1352 Lafayette, 1757–1834.
1353 Latour, D'Auvergne, First Grenadier of France, 1743–1800.
1354 Lavoisier, 1743–1794.
1355 Lebrun, Ponce Denis, 1729–1807.
1356 Lesage, 1668–1749.
1357 Lessing, 1729–1781.
1358 Laudon, 1716–1790.
1359 Malesherbes, 1721–1794.
1360 Marlboro, 1650–1722.
1361 Marmontel, 1723–1799.
1362 Massillon, 1663–1743.
1363 Mirabeau, 1749–1791.
1364 Montesquieu, 1689–1755.
1365 Moreau, 1761–1813.
1366 Mozart, 1756–1791.
1367 Christopher, Count of Munich.
1368 Necker, Jacques, 1732–1804.
1369 Parny, 1742–1814.
1370 Piron, 1689–1773.
1371 Pitt, Earl Chatham, 1708–1778.
1372 Pitt, Wm., the younger, 1750–1806.
1373 Pope, 1688–1744.
1374 Rollin, 1661–1741.
1375 Rousseau, Jean Baptiste, 1670–1740.
1376 Rousseau, Jean Jacques, 1712–1778.
1377 Sheridan, R. B., 1751–1816.
1378 Sicord, 1742–1822.
1379 Stael, Mad. de, 1766–1817.
1380 Suwarrow, 1729–1800.
1381 Turgot, 1727–1781.
1382 Vernet, C. Joseph, 1714–1789.
1383 Villars, Hector de, 1653–1734.
1384 Volney, 1757–1820.
1385 Volta, 1745–1827.
1386 Voltaire, 1694–1778.
1387 Walpole, Sir Robert, 1676–1745.
1388 Watt, James, 1736–1819.
1389 West, Benj., 1738–1820.
1390 Winckelmann, 1717–1768.
1391 Ziethen, 1699–1786.
1392 Zinzendorf, 1700–1760.
1393 Augereau, 1757–1816.
1394 Beethoven, 1770–1827.
1395 Belzoni, 1728–1823.
1396 Berthier, 1753–1816.
1397 Berzelius, 1779–1848.
1398 Bessieres, 1768–1813.
1399 Blucher, 1742–1819.
1400 Brunn, Marshal, 1763–1815.
1401 Cambaceres, 1753–1824.
1402 Consalvi, 1757–1824.
1403 Constant, Benj., 1767–1830.
1404 Danecker, 1758–1841.
1405 David d'Angers, 1789–1856.
1406 Davenant, Marshal, 1770–1823.
1407 Denon, 1747–1825.
1408 Didot, Pierre, 1761–1836.
1409 Dupin, A. M., 1783–1865.
1410 Eldon, Lord Chanc., 1751–1838.
1411 Beauharnais, Eugene, 1781–1824.
1412 Foy, General, 1775–1825.
1413 Goethe, 1749–1832.
1414 Hahnemann, 1755–1843.
1415 Hardenberg, Prince, 1750–1822.
1416 Hegel, 1770–1831.
1417 Hermann, J. G., 1772–1848.
1418 Huskisson, Wm., 1770–1830.
1419 Jourdan, Marshal, 1762–1833.
1420 Kemble, John P., 1757–1823.
1421 Kutusoff, 1745–1843.
1422 Lannes, Marshal, 1769–1809.
1423 Laplace, 1745–1827.
1424 Massena, Marshal, 1758–1817.
1425 Metternich, Prince, 1773–1859.
1426 Moncey, Marshal, 1754–1842.
1427 Monge, 1746–1818.
1428 Monti, 1759–1828.
1429 Mortier, Marshal, 1768–1835.
1430 Marat, 1768–1815.
1431 Nelson, Lord, 1758–1805.

1432 Ney, Marshal, 1769–1815.
1433 Niebuhr, B. G., 1776–1831.
1434 O'Connell, 1775–1847.
1435 Oersted, H. C., 1777–1851.
1436 Oudinot, Marshal, 1767–1847.
1437 Perier, Cassimir, 1777–1832.
1438 Poniatowski, Prince, 1762–1813.
1439 Rauch, Christian, 1777–1857.
1440 Rossini, 1792–1868.
1441 Royer-Collard, 1763–1845.
1442 Schelling, 1775–1854.
1443 Schill, Ferd. von, 1773–1809.
1444 Schlegel, A. W. von, 1767–1845.
1445 Schleiermacher, 1768–1834.
1446 Schwartzenberg, Phil. von, 1771–1820.
1447 Stein, Baron von, 1757–1836.
1448 Sue, Eugene, 1804–1857.
1449 Talleyrand, Prince, 1754–1838.
1450 Talma, 1763–1826.
1451 Tegner, 1782–1846.
1452 Tieck, Ludwig, 1773–1853.
1453 Vernet, Horace, 1789–1863.
1454 Von Weber, 1786–1826.
1455 Wellington, 1769–1852.
1456 York, Fred., Duke of, 1763–1827.
1457 Shakspeare, 1564–1616.
1458 Byron, 1788–1827.
1459 Sir W. Scott, 1771–1832.
1460 Goethe, 1749–1832.
1461 Schiller, 1759–1805.
1462 Kant, 1724–1804.
1463 Carl August, Grand Duke of Saxe Weimar.
1464 Mozart, 1756–1791.
1465 Mendelssohn, 1809–1847.
1466 James Watt, 1736–1819.
1467 George Cuvier, 1769–1832.
1468 Dante, 1265–1321.
1469 Petrarch, 1304–1374.
1470 Tasso, 1545–1595.
1471 Ariosto, 1474–1533.
1472 Michel Angelo, 1474–1563.
1473 Raphael Sanzio, 1483–1520.
1474 Annibale Carracci, 1560–1609.
1475 Correggio, 1494–1534.
1476 Titian, 1477–1576.
1477 Gutenberg, Faust, and Schaeffer, 1450.
1478 Goethe. (See No. 1460.)
1479 Schiller. (See No. 1461.)
1480 Herder.
1481 Wieland, 1733–1813.
1482 Luther, 1483–1546.
1483 Albert Durer, 1471–1528.
1484 Alexander Von Humboldt, 1769–1859.
1485 Perkheymer.
1486 George Washington, 1732–1799.
1487 William Penn, 1544–1718.
1488 Benjamin Franklin, 1706–1790.
1489 Napoleon I., 1769–1821.
1490 Nelson, 1758–1805.
1491 Blucher, 1742–1819.
1492 Gneisenau, 1660–1831.
1493 York von Wartenburg, 1759–1830.

Class Fifth.

Portrait and artistic medallions, representing works of ancient and modern art found chiefly in the great museums of Europe.

1504 Works of Thorwaldsen, Gibson, Wolf, and others.
1505 Portrait Medallion of Thorwaldsen.
1506 Spring.
1507 Summer.
1508 Autumn.
1509 Winter.
1510 The Genius of the Fine Arts.
1511 Macedonian on horseback.
1512 Glory.
1513 Venus and Cupid.
1514 Venus wounded by Cupid.
1515 Mary, Christ, and John.
1516 Christ, blessing Children.
1517 Centaur and Youth.
1518 Ganymede and Eagle.
1519 Sappho wounded by Cupid.
1520 Macedonian, companion picture to No. 1511.

1521 Jupiter and Juno.
1522 Morning.
1523 Night.
1524 Apotheosis of Homer.
1525 The Workshop of Vulcan.
1526 The Education of Bacchus.
1527 Ulysses and Diomed.
1528 Hector and Paris.
1529 A River God.
1530 Mercury conveying the Infant Bacchus to a Nymph; by Pestrini.
1531 Victory.
1532 Hercules and Hebe.
1533 Bust of Canova.
1534 Sappho.
1535 Innocence; by Wolf.
1536 La Filatrice; by Wolf.
1537 The Infant Telephus nursed by a Fawn; by Wolf.
1538 Minerva.
1539 Cupid and Psyche; by Gibson.
1540 Mars and Cupid.
1541 Venus and Cupid.
1542 Beneficence; by Tanerani.
1543 The Saviour; by Tadolini.
1544 St. Michael and the Dragon; by Finucci.

FROM THE MUSEUM OF THE VATICAN.

1545 The God Mithras.
1546 A Sphynx.
1547 The Discobulus of Myron.
1548 An Eagle.
1549 Bust of Antinous.
1550 Isis.
1551 The Nuptials of Aldobrandini.
1552 Janus.
1553 An Angel, from Raphael's Battle of Constantine.
1554 Cleopatra, or Danae.
1555 Homer.
1556 Phocion.
1557 Venus.
1558 Mercury.
1559 A Hound.
1560 Meleager.
1561 Aspasia.

FROM THE MUSEUM OF THE CAPITOL.

1562 Cato.
1563 A Son of the Elder Brutus.
1564 Second Son of Brutus.
1565 Mithridates, King of Pontus.
1566 Urania, the Muse of Astronomy.
1567 A Figure of Victory.
1568 Juno.
1569 The Muse Euterpe.
1570 A Crocodile.
1571 The Emperor Nerva.
1572 Sappho.
1573 A Lion attacking a Bull.
1574 Hercules slaying the Stymphalian Birds.
1575 A River God.
1576 Sabinus.
1577 The Wolf suckling Romulus and Remus.
1578 Scipio Africanus.
1579 Geta.
1580 Poppæa, wife of Nero.
1581 Socrates.
1582 Augustus.
1583 Carneades.
1584 Bust of Paris.

MODERN WORKS IN THE MUSEUM OF SOMMARIVA.

1585 Venus, Goddess of Pleasure.
1586 Achilles restrained by Minerva.
1587 Cupid and Psyche.
1588 The First Murder.
1589 The Forge of Vulcan.
1590 Venus and Cupid.
1591 Bacchante and Silenus.
1592 Cupid chastised by Psyche.
1593 Vase of Flowers.
1594 Copernicus.
1595 Cupid and Psyche.
1596 An Arabian Horse.
1597 Leda and the Swan.
1598 Zephyr.
1599 Curtius casting himself into the Chasm.
1600 Jupiter with Mars and Mercury.
1601 Phœbus Apollo in his Chariot.
1602 Hercules drinking.

1603 St. Catharine.
1604 St. Innocent.
1605 The Count of Sommariva.

FROM VARIOUS MUSEUMS.

1606 Head of Medusa.
1607 Venus wounded by Cupid.
1608 A Wild Boar.
1609 Ulysses recognized by his Dog.
1610 The Judgment of Paris.
1611 Leander swimming the Hellespont.
1612 Antinous, of St. John Lateran.
1613 Priam kneeling before Achilles.
1614 Iris, in the British Museum.
1615 Bacchanals and Cupid.
1616 Figure of a Horse.
1617 The Genius of War; by Gibson.
1618 Cato.
1619 Medusa.
1620 Juno.
1621 Salmacis and Hermaphroditus.
1622 Cupid.
1623 Hercules.
1624 The God Pan.
1625 The Muse of Tragedy.
1626 Jupiter with the Eagle.
1627 The Genius of the Chase.
1628 Cupid in Chains.
1629 Retusa.
1630 Iole.
1631 Venus and Mars.
1632 Juno.
1633 Ceres.
1634 Medusa.
1635 Achilles.
1636 A Little Cupid.
1637 Justice.
1638 Leda and the Eagle.
1639 Castor, one of the Colossi of the Quirinal.
1640 Minerva; by Jirometti.
1641 St. Agnes, in the Piazza Agonale.
1642 Ariadne.
1643 Pollux. Companion to No. 1639.
1644 Contest between Neptune and Minerva.
1645 Cupid with a Dove.
1646 The Infant Hercules with the Serpents.
1647 Juno.
1648 Hercules Bearded.
1649 Venus and Mars.
1650 Ballerina, or Dancing Girl.
1651 Venus in her Chariot.
1652 The Parcæ, or Fates.
1653 Palamedes and Ulysses.
1654 Venus.
1655 The Lion of the Palace Barberini.
1656 Sappho.
1657 A Bacchante.
1658 Hercules and Telephus.
1659 Symbol of Fidelity, a Child and Dog.
1660 Apollo and Daphne.
1661 Venus, Mercury, and Cupid.
1662 Discobulus.
1663 Ariadne.
1664 Hercules killing the Nemean Lion.
1665 Venus and Mars.
1666 Antinous.
1667 Guido's Aurora.
1668 Diana and her Nymphs; by Domenichino.
1669 A Bacchante.
1670 Arethusa.
1671 A Bacchante.
1672 A Nymph.
1673 Retusa.
1674 Ceres.
1675 Paris and Helen.
1676 Discobulus.
1677 Cupid as a Fisherman.
1678 Venus.
1679 A Centaur conquered by a Bacchante.
1680 A River God.
1681 Symbol of Fidelity.
1682 Alexander's Horse Bucephalus.
1683 Cupid making a Net.
1684 Paris and Helen reprimanded by Hector.
1685 A Bacchante.
1686 Ulysses.
1687 The Triumph of Alexander.
1688 Jupiter Olympus, in Venice.
1689 Antinous.

1690 The Prophet Zachariah; by Michel Angelo.
1691 The Cumæan Sibyl; by Domenichino.
1692 The Transfiguration; by Raphael.
1693 The Phrygian Sibyl; by Guido.
1694 The Dresden Madonna; by Raphael.

B. (1695–1789) **The Governor Bagley Collection of American Historical Medals.**

This collection was commenced by the late John J. Bagley, governor of Michigan, and is intended to embrace, as far as possible, all the medals struck by order of the national authorities to commemorate important incidents in our history, or in honor of distinguished individuals.

Class First. — The Army.

1695 **Washington,** before Boston.
1696 **Major General Gates,** for Saratoga.
1697 **General Morgan,** for Cowpens.
1698 **John Eager Howard,** for Cowpens.
1699 **Colonel William Washington,** for Cowpens.
1700 **Colonel George Croghan,** for Sandusky.
1701 **Major General Morrison,** for the Thames.
1702 **Governor Isaac Shelby,** for the Thames.
1703 **Major General Scott,** for Chippewa and Niagara.
1704 **Major General Gaines,** for Fort Erie.
1705 **Major General Porter,** for Chippewa, Niagara, and Erie.
1706 **Major General Brown,** for the same.
1707 **Brigadier General Miller,** for the same.
1708 **Brigadier General Ripley,** for the same.
1709 **Major General Macomb,** for Plattsburg.
1710 **Major General Jackson,** New Orleans.
1711 **Major General Taylor,** Palo Alto.
1712 **Major General Taylor,** Monterey.
1713 **Major General Taylor,** Buena Vista.
1714 **Major General Scott,** Battles in Mexico.
1715 **Major General Grant.**

Class Second. — The Navy.

1716 **John Paul Jones,** for the Serapis.
1717 **Captain Thomas Truxton,** for the action with the frigate Serapis.

1718 **Captain Hull**, capture of the Guerriere.
1719 **Captain Jacob Jones**, capture of the Frolic.
1720 **Captain Decatur**, capture of the Macedonian.
1721 **Captain Bainbridge**, capture of the Java.
1722 **Captain Lawrence**, capture of the Peacock.
1723 **Captain Burrows**, capture of the Boxer.
1724 **Lieutenant McCall**, capture of the Boxer.
1725 **Captain Perry**, capture of the British fleet on Lake Erie.
1726 **Captain Elliott**, for the same.
1727 **Captain Warrinton**, capture of the Eperviere.
1728 **Captain Blakely**, capture of the Reindeer.
1729 **Captain Macdonough**, capture of the British fleet on Lake Champlain.
1730 **Captain Henley**, for the same.
1731 **Lieutenant Cassin**, for the same.
1732 **Captain Biddle**, for the capture of the Penguin.
1733 **Captain Stewart**, capture of the Cyane and Levant.
1734 **Commodore Preble.**

Class Third. — Miscellaneous.

1735 **Brig Sommers**, rescue of officers and crew.
1736 **Captain Ingraham**, for the rescue of Martin Kotza.
1737 **Shipwreck Medal.**
1738 **United States Coast Survey**, gallantry and humanity.
1739 **Japanese Embassy Medal.**
1740 **Dr. Frederic Rose**, skill and humanity.
1741 **Allegiance Medal.**

Class Fourth. — Presidential.

1742 **Thomas Jefferson.**
1743 **James Madison.**
1744 **James Monroe.**
1745 **John Q. Adams.**
1746 **Andrew Jackson.**
1747 **Martin Van Buren.**
1748 **John Tyler.**

1749 **James K. Polk.**
1750 **Zachary Taylor.**
1751 **Millard Fillmore.**
1752 **Franklin Pierce.**
1753 **James Buchanan.**
1754 **Abraham Lincoln.**
1755 **Andrew Johnson.**

Class Fifth. — Sub-National Medals.

1756 **Captain Perry,** Pennsylvania, Lake Erie.
1757 **Pennsylvania Volunteers,** Lake Erie.
1758 **Virginia, Major General Scott.**

Class Sixth. — Miscellaneous American.

1759 **Colonel Armstrong,** for destruction of Kittaning.
1760 **Indian Peace Medal.**
1761 **Captains Creighton, Law,** and **Stouffer,** wreck of steamer San Francisco.
1762 **Wreck of Steamer Metis,** Long Island Sound.
1763 **Dr. Hasack.**
1764 **First Steam Coinage.**
1765 **Commodore M. C. Perry,** from merchants of Boston.
1766 **Pacific Railroad Medal.**
1767 **Emancipation Proclamation Medal.**
1768 Reverse of the foregoing.
1769 **Field Medal.**
1770 **Dr. Joseph Pancoast.**
1771 **Grant's Indian Peace Medal.**
1772 **"Let us have peace."**

Class Seventh. — Washington Medals.

1773 **Presidency Relinquished.**
1774 **The Cabinet Medal.**
1775 **Time Increases His Fame.**
1776 **Commencement of Cabinet.**
1777 **Small Head of Washington.**

Class Eighth. — Miscellaneous Medals of Silver.

1778 **Cabinet Medal.**
1779 **Presidency Relinquished.**
1780 **Allegiance Medal.**
1781 **Time Increases His Fame.**
1782 **Commencement of Cabinet.**
1783 **Washington and Jackson.**
1784 **Washington and Lincoln.**
1785 **Washington and Grant.**
1786 **Washington Wreath.**
1787 **Lincoln and Grant.**
1788 **Lincoln Broken Column.**
1789 **Pacific Railroad Medal.**

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